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THE
ECONOMIC ASPECTS
OF THE
FILM INDUSTRY
IN INDIA



RIKHAB DASS JAIN

M.A. (Econ. & Hindi), LL.B., Ph. D.

CSL

**THE
ECONOMIC ASPECTS
OF THE
FILM INDUSTRY
IN INDIA**

FOREWORD

Dr. S. RADHAKRISHNAN

VICE-PRESIDENT

INDIA

ATMA RAM & SONS
DELHI-6



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To my Parents
Sympathizing with Me in Trial,
Rejoicing with Me in Success
I Gratefully Dedicate
This Book.

5 OCT 1961



VICE PRESIDENT
INDIA

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Foreword

I have glanced through Shri Rikhab Dass Jain's thesis on the Economic Aspects of the Film Industry in India. This industry has been in existence for over half a century and has gradually progressed to its present dimensions. In our industrial sector it is now the eighth largest industry. The book is a systematic study of the film industry in its technical and commercial aspects.

But the most important thing is the quality of our films. They play an important role in the cultural life of our country. Men's minds and hearts are unconsciously moulded by what they see in films and read in books. Now that we are engaged in achieving a social and economic revolution, we have to bring about a revolution in the minds and hearts of our people. The past will have to disappear and the new will have to spring up. I hope attempts will be made to raise the quality of our films and make them instruments for achieving social and economic changes.

New Delhi
the 23rd May, 1960

Radhakrishnan

(S. Radhakrishnan)

Preface

The Indian motion picture industry has assumed gigantic dimensions ; it ranks eighth today in the Indian industrial sector. Its product—the motion picture—has come to occupy a unique position in our everyday life. Of all the means, offered today, of entertaining ourselves, none is more popular than the motion pictures. Yet, is it not quite amazing that in spite of fifty-eight years of toil and trouble, depression and despair and sacrifice, the future of this industry should remain as uncertain as before ?

Indian
I had many an occasion to go to Bombay and Calcutta in connection with my brother's business of photographic materials. The motion picture industry, also, is very closely connected with such raw materials. I, therefore, got a chance to probe into the 'insides' of the industry—a chance often denied to those who are not connected with it. My interest in the study of Economics naturally tempted me to go into the various economic aspects of the Indian film industry. As the interest deepened, I discovered that the problems of this industry, which provided entertainment to millions, had remained unexplored in a scientific manner. I found that there was a wide field for study and, therefore, I took this subject for my research.

It is no doubt a matter of surprise that no serious attempt has ever been made to undertake any realistic enquiry into the structure of the motion picture industry in our country. One or two studies which have been made so far have confined themselves to the narrow limits of the social aspects of the cinema. The Film Enquiry Committee, the Report of which was out in 1951, no doubt, took some pains to probe into the problems of the industry ; but its Report, too, did not present an exhaustive and searching survey of the industry. The Committee circulated some 7,140 copies of a questionnaire, but got replies from about 463 persons only—a response of about 6.5%. There was no enquiry or any serious attempt to collect statistical data and interpret it scientifically by anybody connected with the motion picture industry itself, not even by the Motion Picture Producers Association. The industry has, therefore, suffered from the factual deficiency because it has never realised the value of statistics which are so important for its progress.



I worked on the subject for about seven years. I had no desire to take to the motion picture industry as a profession, nor was I lured into it by the glamour of the film-stars or the industry. My main object was to understand the various problems connected with this industry and study and analyse them in a scientific way.

To make a detailed study of this industry was to attempt an almost impossible task in the absence of any data. I found it very difficult to make the people in the line understand my mission. There was general indifference and apathy of the people in the industry towards such an enquiry, which was quite new to them. This created many obstacles in my work. In the beginning, I circulated copies of printed questionnaires (given in Appendix G) among different people connected with the industry in different capacities or positions. Then I attempted to contact people personally. The response was quite encouraging from some quarters, but was shockingly poor from others. Even some enlightened and public-spirited persons could not find time to acknowledge my repeated reminders. In trying to contact some of them, I had to experience much difficulty and undergo some humiliation even. Not unoften I was taken for a man from the Income Tax department, and was chased out or received with shrugs. This would have made things unbearable, but some leading film-papers, like Screen, proved helpful and cleared the misunderstanding. The response from the Government, too, was not very encouraging, and my best efforts to gather data from the Ministry of Information and Broadcasting, connected with this industry, proved abortive. However, I found Dr. B.V. Keskar, the Minister-in-charge, late Shri P.M. Lad and Shri R.K. Ramadhyani, Secretary, very sympathetic to my investigation. I feel grateful to them.

The absence of reliable data and the indifference of people in the industry and the Government towards the importance of such an enquiry created many difficulties. But I continued my work of investigation with firm determination. It was after one full year of toil and labour that I was able to convince those connected with the industry that my purpose was a serious academic one and that the confidence reposed in me would be respected. My efforts also brought me into contact with a few gentlemen, who not only provided me much help but also secured further useful contacts for me. They allowed me every possible freedom to work and to make the acquaintance of many prominent individuals. These relationships enabled me to make a realistic study of the actual life and conditions of the people in the industry.



PREFACE

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I visited Bombay as many as ten times, Calcutta four times, Madras twice and Poona and Coimbatore once each. I spent a total period of about two years at these places at different times during the period of my research. I personally approached, as many times as necessary, every production company, studio, laboratory and individual workers, film-stars, directors etc. to gather relevant information. I approached 1,875 persons working in the industry, many of whom I interviewed personally for hours. I got replies from 1,500 persons. Out of these I selected replies of about one thousand persons for the purpose of analysis and generalisation. These represented people of all the sectors of the industry, the successful as well as the struggling. I had to verify many facts by interviewing various persons connected with a particular problem. Many a contradiction I had to remove by frequent and constant verifications. The place of interviews ranged from sets, studios, make-up rooms to private residences of the film-stars, technicians, directors, play-back artists, music directors and workers. Most of the persons in the industry are in the habit of giving interviews to the press on the sets. This proved a great difficulty for me because I could not get correct information in the presence of others. Hence, I had to interview many people when they were off the sets and this was a very difficult task indeed. In the course of this enquiry, I watched the shooting of eighty pictures and visited about 125 sets. I was also given an opportunity of staying with the unit of 'Three Headed Cobra', afterwards named 'Bombay Flight 417'—a technicolour Cinemascope film—for over a month.

I have, thus, tried to base my study on a fairly large and representative sampling. I have not attempted to give 'case histories'. To give them would have required more space than was available to me for a study of this kind. Wherever the facts about the persons in the industry have been given, their identity has not been disclosed, save in exceptional cases. I have tried to make an objective study and have given the conclusions and suggestions on the basis of facts and figures which I could gather as objectively and accurately as possible. It is not my object in this book to lay down any detailed practical policy, but only to indicate some of the general considerations on which any sound policy must be based.

The period of study can be taken to range broadly from 1930 to July, 1960. A complete study of the problems would have been a Herculean task. I have, therefore, confined my observations to the following:—Growth of the film industry, General influence and attributes of the films, Organisational structure, Localisation, Employment, Finance, Investments, Costs, Profits,



Earnings, Standard of living, Working conditions, Welfare activities, Marketing of films, Distribution, Exhibition, Taxation, Government and the industry and India and the world at film production.

A comparative study of the motion picture industry in other countries has also been given which will show our industry in a clearer perspective. It has been possible for me to do so because the response which I received from the industry in other countries was most encouraging.

This book is the outcome of my thesis "The Economic Aspects of the Film Industry in India", on which I worked under the guidance of Dr. R.C. Saxena, M.A., Ph.D., Head of the Economics Department, Meerut College, Meerut, and on which I was awarded the Ph.D. degree by the Agra University. This book differs very little from the original work. I have made some additions to bring the facts up-to-date and have endeavoured to make it more comprehensive by some additions and further comparisons.

So far as I know, no such study exists in the literature on the Indian motion picture industry. Much of the material which is published daily, however interesting and fascinating it may be, does not further knowledge and is of little scientific value. Therefore, the study, I believe, has been worthwhile, because it may remove that confusion which has existed with regard to the factual data about the motion picture industry.

I do not claim to have done anything monumental. However, I sincerely feel that this study of mine will be able to focus attention on various important economic and social problems and aspects of the film industry in the country—the aspects and problems which are so basic and vital to the industry. Besides, this work, I hope, will prove useful in co-ordinating the various facts and statistical data also, which is so very essential in the solution of every problem, and in arousing interest in the value of research in this field.

In a book of this nature, a few misprints are likely to have crept in and I shall be grateful for any notice of the same and for the suggestions] for improvement of the second edition.

I am grateful to Dr. R.C. Saxena, M.A., Ph.D., for his able guidance and critical suggestions, without which this work could not have taken the present shape. I am indebted, in no small measure, to my brother Shri Satish, who took great pains to help me in various ways in the course of completion of this work and spared time to see hundreds of good and bad films with me.



PREFACE

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I cannot adequately express my gratitude to Dr. S. Radhakrishnan, Vice-President, India, who, in spite of his very heavy engagements, was kind enough to spare time to go through the thesis and write a foreword to the book.

I am also grateful to Shri R.K. Ramadhyani, I.C.S., Secretary, Ministry of Information and Broadcasting, Government of India, and Dr. N.K. Sidhanta, Vice-Chancellor, Delhi University, who spared their valuable time to go through the thesis and, by their opinions, encouraged me to give the work the present shape.

Finally, thanking the persons in general, connected with or interested in the films, who, in some way or the other, helped me in completing this work and enabled it to see day-light, I reciprocate by offering this humble contribution of mine to the Motion Picture Industry.

The 26th December, 1960.
5, Rama Kutir,
Tilak Road,
Begum Bagh,
MEERUT (India)

Rikhab Dass Jain

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President, Association of National Cinematographic Industry, Rome, Italy.
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President, Association for the Diffusion of Japanese Films Abroad, (Uni Japan Film), Japan.
President, Motion Picture Producers Association, America.
General Manager, Messrs Eastman Kodak Company.
Cultural and Commercial Counsellors of France, Britain, U.S.S.R., United States of America, E. Germany, Sweden, and Italian Embassies in India.

I also wish to thank the staff of the United States Information Service, British Information Service, U. S. A. and UNESCO Library for permitting me to avail of the facilities.

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B. M. Shah Distributors, Delhi.
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Chotta Bhai Bilimoria and Sons, Distributors, Delhi.
Filmistan Studios, Bombay.
General Talkies Private Ltd., Distributors, Delhi.
Madhubala Pictures, Private Ltd., Bombay.
Model Films, Distributors, Delhi.
Late Mr. Cecil B. DeMille, Producer-Director, Hollywood.
Paramount Pictures Corporation, Hollywood.
Philips India Private Ltd., New Delhi.
R.C.A. Ltd., U.S.A.
Shree Rama Films, Distributors, Delhi.
Sindhu Films, Distributors, Delhi.
Sterling Investment Corporation Private Ltd., Bombay.
Upper India Pictures, Distributors, Delhi.



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Producer-Director Cecil B. DeMille, from his perch on the VistaVision camera boom, on the set of **THE TEN COMMANDMENTS**, with Sound man, Clarence Self, and Camera operator, Paul Hill



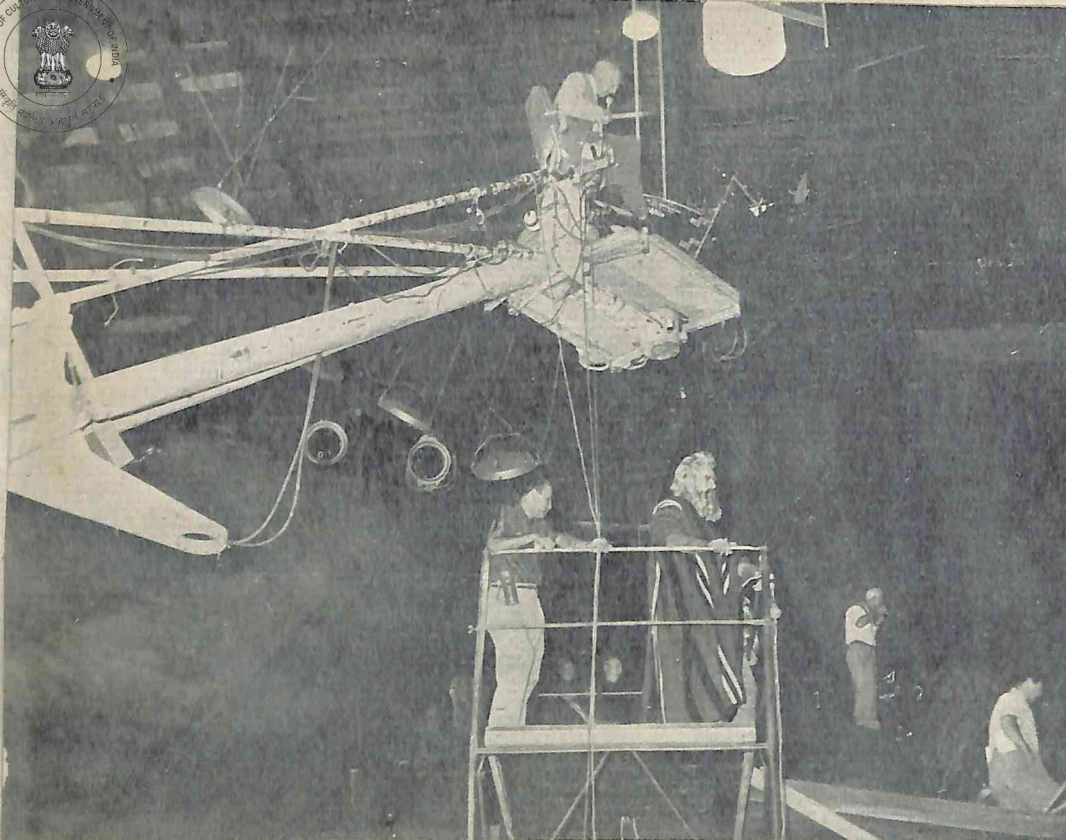
Editor Datta Ram N. Pal and Shri Satish Sharma in the dust-proof editing room near a Movala

Cecil B. DeMille shooting THE TEN COMMANDMENTS at location for the sake of Verisimilitude

Madhubala as Anarkali in an epic love tale MUGHALE AZAM with Dilip Kumar and Nigar Sultana







▲ Producer-Director, DeMille directing the scene of Worship of the Golden Calf for THE TEN COMMANDMENTS

Director of MOUNTAIN HOUSE waiting for the Clapstick to go for taking a family sequence in a British film ▶



Bharat Bhooshan appears
 thus in a scene in KAVI
 KALIDAS



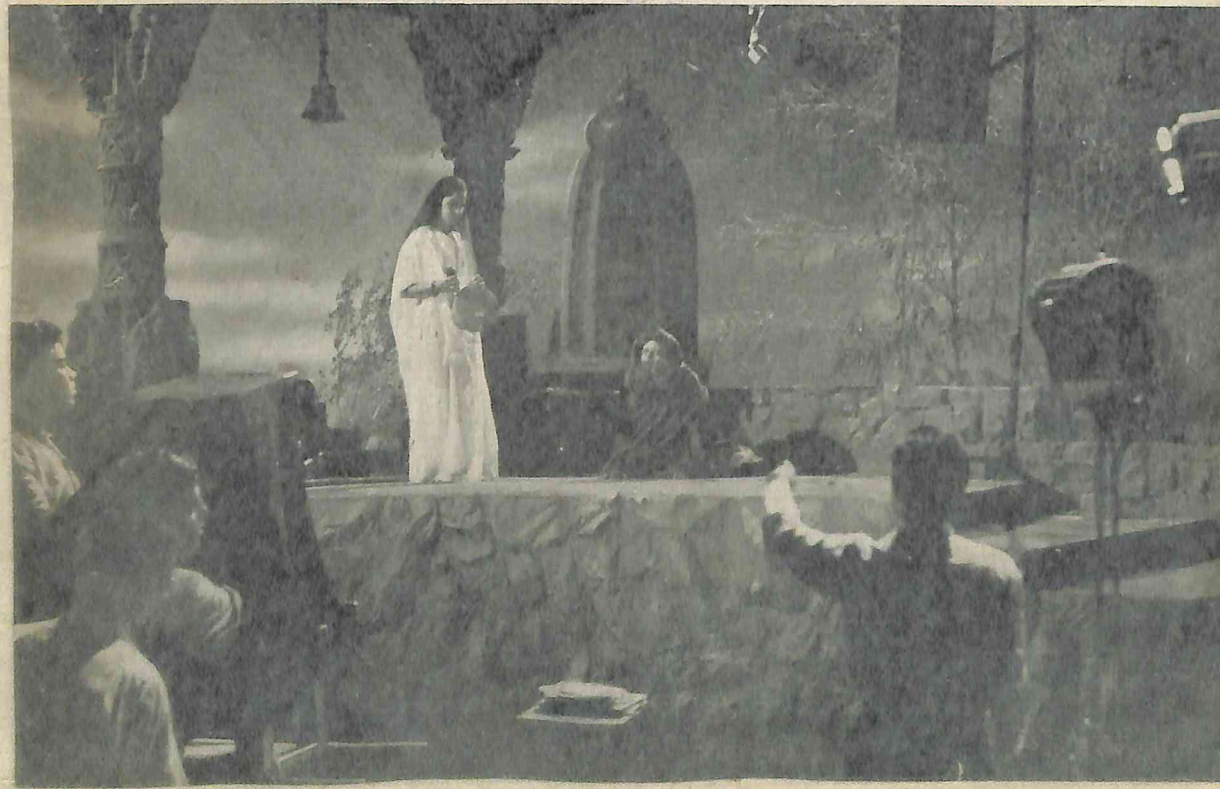
Enacting a dance is
 Manju with Meena in
 DILER HASINA

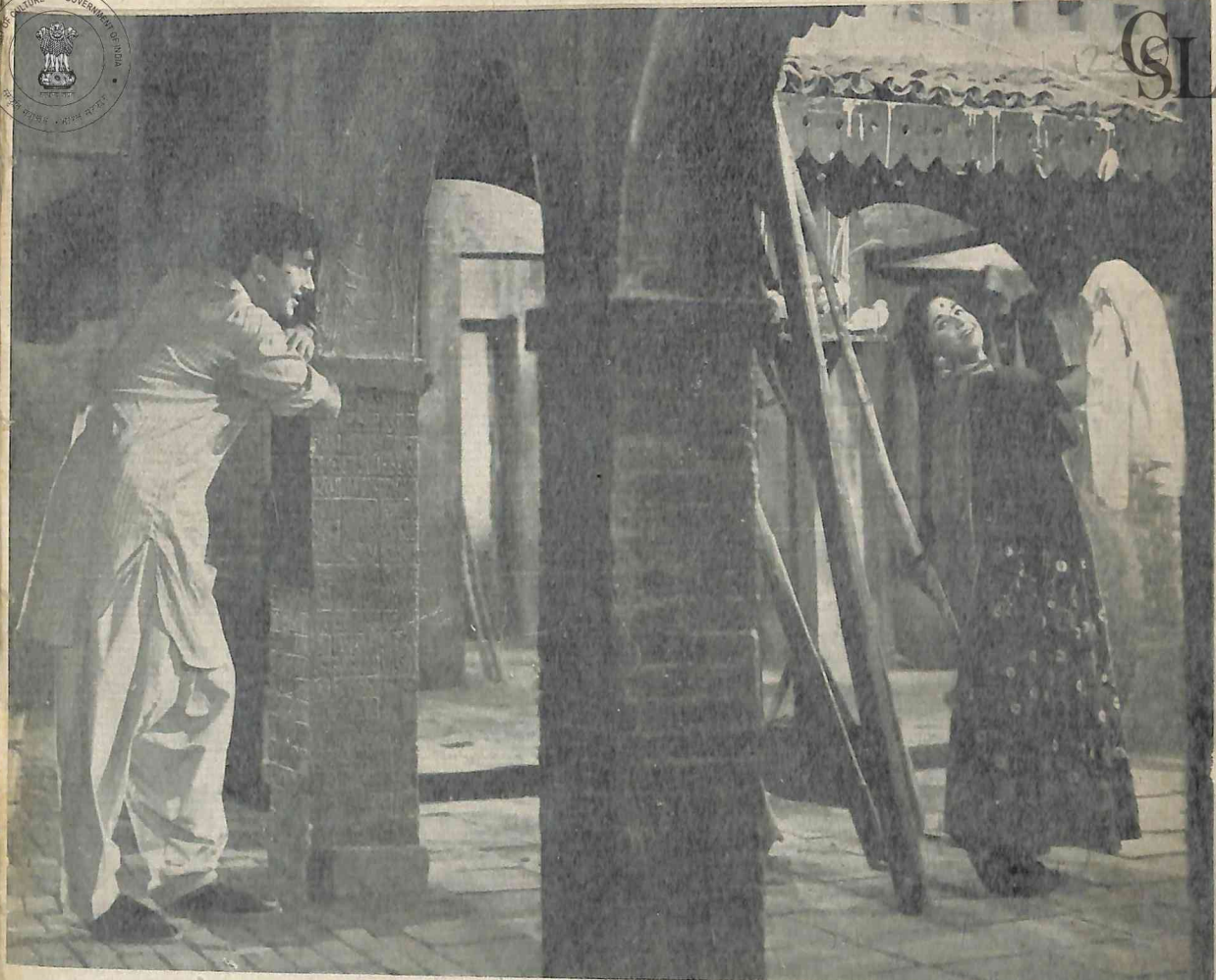




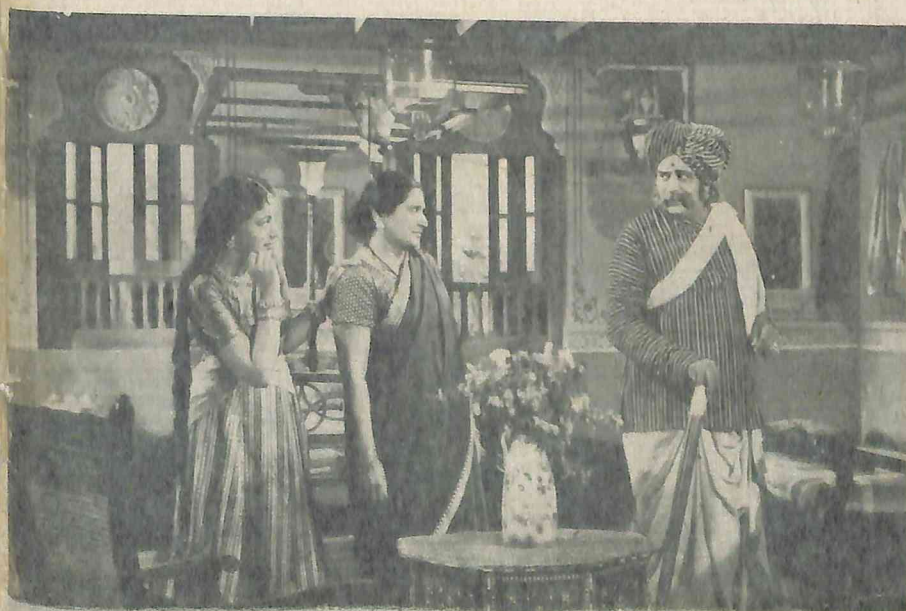
Trying to humour a pensive Dilip Kumar is Motilal in **DEVDA**

Waheeda Rehman and Guru Dutt share a scene in **KAGAZ KE PHOOL**

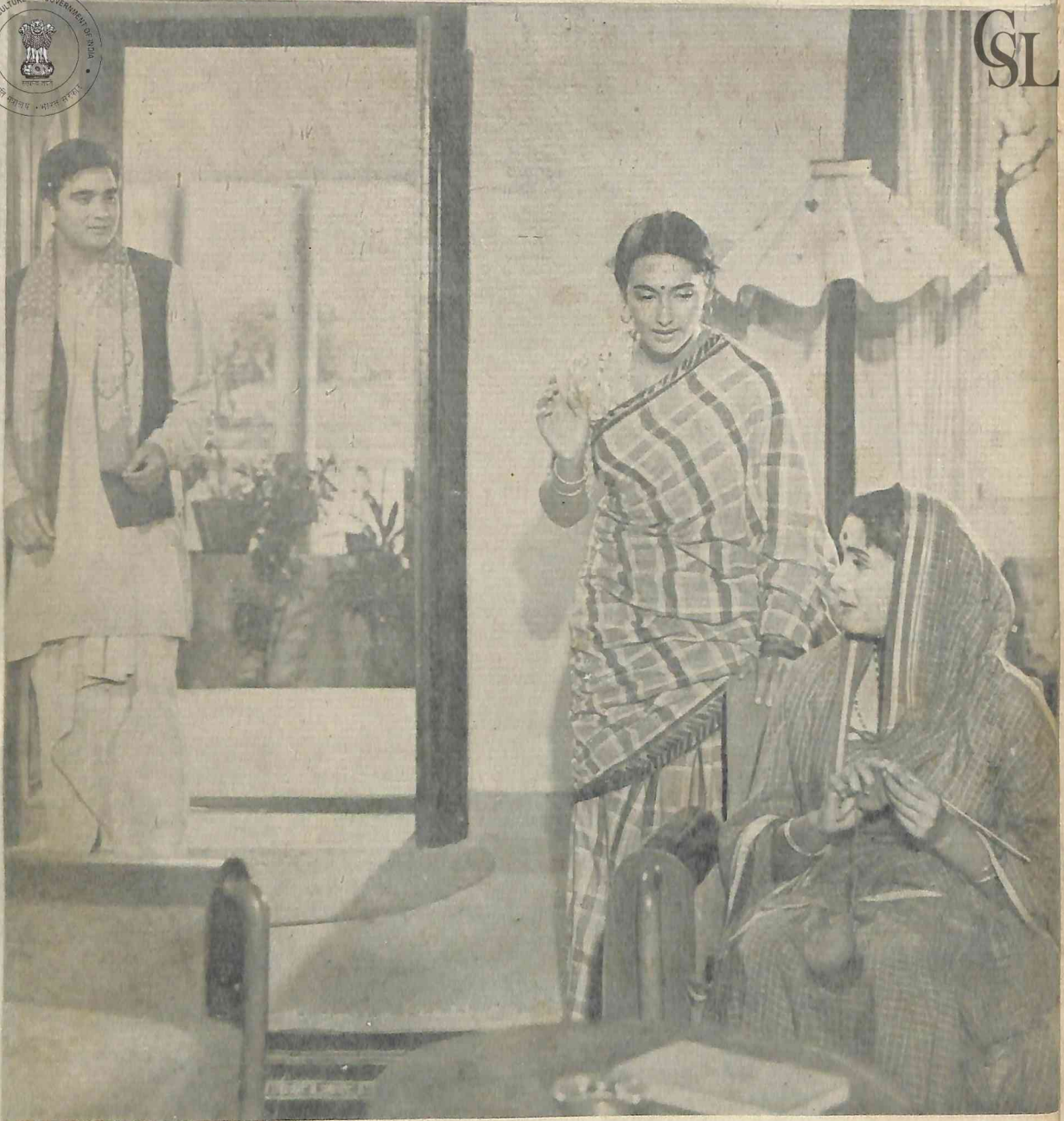




▲ Balraj Sahni and Geeta Bali
in a scene in **SAPAN
SUHANE**



▲ Meena, Kumari and G.
Jagirdar appear thus in
MADHOSH



Sunil Dutt with expectant look is flanked by
Sulochana and Nutan in SUJATA.



CHAPTER I

*Introduction**Technique of Movie Making*

Movie making is a manipulation of movements in time and space with a Movie Camera. A length of photographic film is made to pass in steps through a camera. The camera shutter is synchronized with the intermittent motion so that the film receives an exposure each time it comes to rest and the shutter is closed while the film is in motion. Successive portions or 'frames' of the film thus receive exposures following closely upon one another in time. The negative record is developed, a positive print is made and projected upon a screen by an optical lantern embodying intermittent motion, similar in principle to that of the camera but differing from it in design, and the result is a moving picture.

Motion pictures, therefore, are only a series of still pictures, and each picture remains a step in a complete motion. Human eyes do not work fast enough to see the spaces between the pictures, and due to persistence of vision moving pictures are seen on the screen.

Technique of Sound Recording

A microphone diaphragm vibrates in sympathy with the human voice, the vibrations are translated into electrical pulses, these pulses are made to affect a beam of light and the result is recorded on photographic film. This record is printed on to the 'picture positive' along one edge of the picture, and as the film passes through the projector and while the image is moving upon the screen the sound track goes on being 'decoded'. The projector has a 'sound gate' in addition to the 'picture gate', and as the track passes the former it causes fluctuations in a beam of light falling upon a photo-electric cell. The fluctuations are translated back through electrical pulses into sound waves, which reach the audience from loudspeakers situated behind the screen. The moving pictures thus become vocal.

Greatness of the Motion Picture Industry

On this cycle of operations has been founded the great motion picture industry, the greatness of which may be judged by reference to the fact that today the annual turnover of the world's motion picture industry is estimated at about five thousand million U.S. dollars and some two and a half thousand full length feature films are produced every year making the world cinema attendance of the order of eleven thousand million per year in more than 1,10,000 commercial cinemas throughout the world.

It was seventy years ago that the first results in cinematography were obtained,

Although they were very different from what we know as cinematography today. The experimental efforts of great pioneers were made in circumstances which were often discouraging and demoralising. However, all honour goes to them for having persisted and persevered in setting the film industry on its feet and in laying the foundations of a wonderful process that has grown from strength to strength in the course of these seventy years. Its triumphant progress has been so marked that cinema today is influencing various aspects of everyday life of millions of people the world over. It is perhaps this progress that makes Mr. T. Ramsaye to state, "The motion picture has thus become a stuff of Empire, a concern of statesmen and national economics. The film takes place in history along with amber, salt, spices, gold, silver, steel, oil and uranium."¹

Development of the Cinema Technique

Shadow plays were common, as far back as 5,000 B.C. in nearly all the countries of the world. Though the Motion Picture Art developed from photography near about 1802, the inspiration seems to have come from the shadow plays. The period from 1850 to 1894 was one of constant research for perfection of movie technique as will be seen from the tables I and II.

TABLE I.—CHRONOLOGY OF MOTION PICTURE FILMS ETC.²

<i>Year</i>	<i>Name of the Inventor</i>	<i>Country</i>	<i>Nature of Invention</i>
1824	Dr. P.M. Roget	England	Theory of persistence of vision in regard to motion.
1829	Nicephore Niepee	France	Invented photography at Chalon-Sur-Saone.
1876	E.J. Muybridge	America	Photographic study of movements.
1880	Dr. Marey	France	Introduced registration of movements.
1889	W.F. Greene & Paul	England	Invented a movie camera and projector.
1889	G. Eastman	England	Registered the images in fractions of a second on photographic film.
1890	T.A. Edison	America	Produced 'Kinetoscope'.
1894	E. Sladanowsky	Germany	Established principles of movie technique.
1895	Lumiers & Pathe Bros.	France	Started the commercial career of cinematography.

TABLE II.—CHRONOLOGY OF SOUND IN MOTION PICTURES

<i>Year</i>	<i>Name of the Inventor</i>	<i>Country</i>	<i>Nature of Invention</i>
1873	Willoughby Smith	America	The photoconductive properties of selenium were discovered.
1876	W. Siemens	America	A practical selenium cell was made.
1877	Hertz	America	Discovered the first indication of photo-mission.

(It was further studied and developed by Hallwachs in 1888, Stoletow in 1890 and Elster and Geitel from 1889 to 1913.)

¹The Annals of the American Academy of Political and Social Science. The Motion Picture in its Economic and Social Aspects : p. 10.

²Modern Encyclopedia of Photography : Kodak Motion Picture Bulletins : Volumes I to X.

INTRODUCTION

TABLE II.—(Contd.)¹

Year	Name of the Inventor	Country	Nature of Invention
1878	Prof. E. W. Blake	America	Made photographic records of speech on a photographic plate using a vibrating mirror.
1880	A. G. Bell	America	Gave the system for transmitting speech over a beam of modulated light.
1880	C. E. Fritts	America	Disclosed photographic sound tracks.
1891	Blondel	America	Developed Oscillograph.
1893	Duddell	America	Improved Oscillograph.
1900	P. Copenhagen	America	Developed magnetical way of recording.
1901	Leon Gaumont	France	Combined the phonograph and motion picture.
1903	Oskar Messter	Germany	Obtained amplification in reproduction.
1907	Carl Laemmle (Paramount)	America	Exploited the combination of phonograph and motion pictures.
1907	Georges Pomerede	America	Used flexible shafts in the combination of phonograph and motion picture.
1907	Lee-De-Forest	America	Invented 'Audion' electronic amplifier.
1912	E. H. Amet	England	Used electrical methods for sound recording.
1913	Edison	America	Provided synchronized phonograph sound.
1917	W. H. Bristol	America	Worked on synchronous sound.
1918	J. Engl and J. Hassole	Germany	Used a modulated glow discharge for recording and a photo cell for reproducing.
1927	Sponable	America	Developed a screen which transmitted sound freely permitting loudspeakers to be located behind the screen.

(From 1916 to 1922 work remained in progress to make the equipments at the Theodone. W. Ease Laboratory, Bell & Howell Company, General Electric Company and Westing House in America and England)

It is difficult to trace the sequence of early developments and progress of cinema technique, as experiments were carried on by many persons on the same lines in different countries and sometimes in the same country. Some experiments were recognised while many could not come to light. It is well known that even Edison could not apply for any patent rights for his inventions for quite a long time. Some patents also became the subject of litigation. "..... In Tri-Ergon patents obtained in Germany, using a modulated glow discharge for recording, and a photo-cell for reproducing ; numerous claims allowed by the U. S. Patent Office were found so broad that had their validity been sustained, they would almost have swamped the industry."²

Hence it is not possible to attribute the credit for any invention of the motion picture to any one person or group of persons of any particular country. As a matter of fact, what

¹Kodak Motion Picture Bulletins : Journals of the Society of Motion Picture and Television Engineers : Modern Encyclopedia of Photography : Paper—'History of Sound in Motion Pictures' by Mr. Edward, W. Kellogg.

²Paper—'Historical Development of Sound Films' by Mr. E. I. Sponable.



was found out in the early times was on the basis of trial and error, and was the outcome of the knowledge of Physics, Optics and Chemistry. The inventors had no idea whatsoever at that time about the commercial future of their achievements. They were mainly absorbed in inventions out of scientific curiosity.

Tables I and II clearly bring out the names of the persons to whom much of the credit goes for the development of the cinema technique. They show that the work progressed in different countries at the same time on the same or identical terms. The invention of 'Kinetoscope' and 'Kinetograph' in 1890 would perhaps have been a dream of today, if Celluloid films by G. Eastman had not been there. Likewise the invention of telephone by A. G. Bell led Prof. E. W. Blake to produce and photograph sound vibrations. The honour for the first exhibition of a talking picture, however, goes to M. Leon Gaumont when on 12th December 1909, he presented a synchronized talking motion picture before the French Society of Photography.

Historical Growth of the Motion Pictures in the Western Countries

The motion picture, as we know it today, was publicly exhibited for the first time in America on 23rd April, 1896. During the same period Louis Lumiere also gave the first public exhibition of his 'Cinematograph' to a paying audience in Great Britain at the Polytechnic in Regent Street, London, and R. W. Paul demonstrated his 'Theatograph' at the Finsbury Technical College.

In the beginning, the motion picture industry was in the hands of people like butchers, tailors and bakers, whose only motive was to make profits. Motion picture production was not considered as an art. It was a simple question of recording scenes of various interests on the film and, as such, there was absence of individual creativeness, composition and imagination. It was only at the time when George Melies, a French Cameraman, discovered magic tricks and used them in the motion pictures that the foundation of film technique was laid. And it was in 1903 that Edwin S. Porter, Edison's first cameraman, in his film 'The Great Train Robbery' established the principles of editing. On 26th October 1909, the Scientific and Medico-surgical motion pictures came into existence through the initiative of Dr. Doyen. Persons like Friese-Greene and Melies, who came into the motion picture production with quite a tidy sum, spent all their lives and fortunes on experiments and on giving great impetus to the cinema development, but they died in utter poverty. By this time, persons like jewellers and fur-merchants also began to invest in the motion picture production.

During this period, the cinema was merely a thing of excitement for the public. In 1903, an ex-fireman named Hale started cinema tour for the first time, and so popular these tours became that the Hale Company of America is said to have netted 500,000 dollars in two years. The clamour for films was so great that 'The Great Train Robbery' ran from eight in the morning till midnight for several weeks showing a profit of 1,000 dollars a week in Pittsburgh city in 1905. The apparent high profits attracted some of the persons in the film industry, who still dominate the Hollywood. Goldwyn Mayor is to name one out of them. 1907 marked the formation of joint ventures and the profits were so quick that a company formed in 1907 could quit the field in 1911 with 1,500,000 dollars to its credit. It was the time when the films were made on factory lines and sold outright direct to the exhibitor at about 5 d. per foot in English money and about £ 20 per reel. After the sale of four or five prints, each print showed a gross



INTRODUCTION

profit of £ 16 and as many as 200 prints of one film were in demand.¹ However, the technique of film production was still in infancy and methods of film production were crude. In words of T. Ramsaye, "Every studio was a guarded stronghold in 1907. Pictures were made behind locked and guarded doors.....All the makers were in fear of being discovered in their infringements, because they had methods of production, inventions and formulae of their own to keep secret. The business of the motion picture was in a state of feudal war. But the coming of the story picture, the photoplay and the consequent rise of the screen theatre made the profits of the business so alluring that laws, patents and ethical customs were futile. Peace had to come before progress, and peace had to be compromised finally settled in December 1908 with the formation of the Motion Picture Patents Company."²

In 1910, the patrons began to take keen interest in particular actors and actresses. A serious competition developed to acquire the services of particular film-stars in preference to others. This resulted in excessively high salaries to those in greater demand. Together with this came the demand for better stories and direction, and directors and story writers also became popular. It was the time when a know-how of simple camera operation was no longer a passport to success and, therefore, the battle for position, power and supremacy among the persons engaged in the film industry also became keener.

As a matter of fact, America took over the world's business of movies before the war of 1914-18. While pioneers like Griffith, Miss Pickford and Chaplin were responsible for quickening the pace of advance, the other cultural and economic factors also helped much. The contribution has been praised in these words, "D. W. Griffith created not only the essentially American film but laid down the rules of the game for all times."³ England, France, Italy and Germany had to stop making movies to fight the war of 1914-18, but this war also helped the film industry and made the films a powerful weapon for swaying public opinion and sympathy in all the countries whether with war or no war. The war boom made the Hollywood an unquestioned centre of films for the world, though the quality of the films was not very high. In the words of Paul Rotha, we get the version of the films of this period as, "Films were easily made and as easily forgotten."⁴

The Post-War period created the danger of foreign competition and brought about a fall in receipts at the box-office. As a result, Warner Bros. of America released their first major 'Vitaphone' sound picture 'Don Juan' on August 6, 1926, in which music by the New York Philharmonic Orchestra was featured. The production of 'The Jazz Singer', with Al Jolson, was begun in the spring of 1927, and it was shown in New York on October 6, 1927. It was the first film synchronized with music and dialogue. Its success was such that the industry was convinced 'overnight' that the day of sound pictures had arrived. The great change from silent to talkie was the result of the natural reaction of the film industry to declining profits. There was no alternative except to improve the product. The impending economic crisis, therefore, brought about the development towards a much higher quality and richer content in the films.

In April and May of 1928, all the 'major five' of America—M.G.M., First National, Paramount, Universal and Producers Distributing Corporation—with several others signed agreements for recording equipments. The film industry, in order to adopt the sound, scrapped

¹E.W. and M.M. Robson : The Film Answers Back : p. 40.

²Terry Ramsaye : A Million and One Nights.

³Wood Leslie : The Romance of the Movies : p. 138.

⁴Paul Rotha : The Film Till Now : p. 80.



bulk of its assets, undertook staggering conversion costs and forced upon the public a new and doubtful experimental art making old technicians and film-stars unemployed in hundreds. As a matter of fact, the year 1928 was full of feverish activity. The shortage of technicians with the knowledge of sound pictures could only be eased with the help and support of the manufacturers and by the intensive courses of training given to technicians.

The progress in adopting sound, however, was rapid and quick. By the end of 1928, 1,046 theatres in America were equipped for sound, out of which 1,032 theatres were for both 'disk and film' and the rest 14 were for 'disk' alone. The end of 1929 brought the number of theatres equipped for sound to 5,200 in U.S.A. and 1,800 abroad, and by the end of 1930, the number of cinemas equipped for sound reached 135,000 leaving only 8,200 theatres to be equipped in U.S.A.¹

Sound made the established silent movie world die hard in spite of several shortcomings. Film-stars were poor and slow in articulating the voices as required by the sound systems, and there were mis-judgments in production values. Sound broke up centralized production of pictures and made the producers realise that the method of de-centralization and independent control over each production was the only way in which profits could be safe-guarded. The mammoth strikes and a vigour to fight with an intensity and upon a scale never witnessed in the U.S.A. before resulted in a more vigorous trade unionism and in insistent demand for better labour conditions and social welfare schemes.

The period from 1939 to 1945 was a period of the Second World War. The official encouragement on the one hand, and the curiosity to know the war facts through films on the other, helped much in its development in spite of several handicaps. The film industry also did not lag behind in its contribution to the war efforts, and the contribution was well appreciated by the statesmen of the world. In words of Mr. Harry Truman, President of America at that time, "We are aware that without the assistance of the screen, we could never have presented our problems to the people as fully as was necessary in order to assure a thoroughly united national front."

The years of war brought about vicissitudes among those engaged in production, distribution and exhibition. The perpetual fluidity and flexibility, however, could not do any harm to the 'five majors' of Hollywood, who kept the American film industry in the process of continual reploughing, remanuring and reseeded. The expansion of the film industry in Great Britain as the result of Rank Organisation was so rapid that it was made possible for the film industry to maintain its position and for the films to become rivals of American films in the international market. The end of the Second World War, however, meant an end of the German film industry. A great number of studios and cinemas were burnt down and the persons engaged in the film industry were scattered all over the world. The destruction was so great that the Germans were not able to make any film after the war till 1947. The State controlled film industry of the Soviet Union mobilised all the efforts and talents of the film producers in producing films so as to inspire the people in the struggle against the Nazi invaders. The Soviet film industry, therefore, despite the exceptional hardships of the war years, made a great stride forward in this period raising the ideological and artistic level of its productions, and as a result, 490 persons of the industry were decorated with medals and orders of the Soviet Union for their services during the war. The film industries of Japan, Italy, France and Czechoslovakia were, however, affected adversely during this period.

¹Figures from the progress reports of the Society of Motion Picture Engineers of the period.

The motion picture industries in the Western countries, however, matured on an unprecedented scale after the Second World War. Japan not only occupied the first place since 1957 among the film producing countries, but also started to command a respect in production of the films rich in human elements, along with other countries like France and Italy. Russia, U.K., Germany and America developed their film industries to new horizons experimenting in new trends and techniques with an effort to command the widest possible markets in the world for the exploitation of their films.

Historical Growth of the Motion Pictures in India

Shadow plays were common in India centuries ago, but the motion pictures came here from the West and provided a happy blending of the dramatic and photographic arts. It was only on the 7th July 1896 that the Lumiere Bros. held the first cinema show in a room at the Warson's Hotel, now Esplanade Mansions, in Bombay. The show was attended by about 200 persons after paying Rs. 2/- each. The first show outside the hotel was given on 14th July 1896 at the Novelty Theatre, now known as Excelsior Cinema, in Bombay. There were two shows a day and each was of about 12 pictures. The rate of admission ranged from 25 nP. for the gallery to Rs. 2/- for Orchestra Stall and Dress Circle. It also led to the first cinema advertisement in India on 7th July 1896 in the *Times of India* as, "The Marvel of the Century, The Wonder of the World, Animated Photographic Pictures, Life-size Productions."

Signor Colonello and Cornaglia (Italians) continued giving successful cinema shows in Bombay during 1897 and 1898, and were followed by others like Messrs P.B. Mehta, who opened his cinema 'America—India', J.N. Tata, who installed a cinema apparatus for private use at his residence. Some Europeans, Clifton and Company (Photographers) and Mr. P.A. Stewart also started cinema shows at various places in Bombay. These were, however, all casual shows and the regular film shows were only started at Bombay in 1904 by Mr. M.D. Sethana with his Touring Cinema Company. In 1907, Mr. Pathe also continued regular cinema shows and the growing public patronage gave the impetus to many others to start cinema shows in other parts of the country. It was by 1910 that cinema halls had sprung up in all the important places in the country and continued to exhibit the English films till the birth of the Indian motion picture.

'Raja Harishchander' was the first Indian film of 3,700 feet long, which took seven months and twenty-seven days in the making. It was born out of the Indian soil and labour and was produced by D.G. Phalke, and proved to be a great success when released in regular shows on 17th May 1913 at the Coronation Theatre in Bombay. It was a significant coincidence that at the same time the full length feature film 'Queen Elizabeth' was also released on the Western screen.

The success of 'Raja Harishchander' led D.G. Phalke to make more pictures in spite of many difficulties. In 1918, he produced his 24th feature film 'Krishna' and got the credit of presenting the first juvenile actor on the screen. He made near about a hundred feature films during his stay of 21 years in the film industry. He died on 16th February 1944 in poverty in spite of the fact that all his pictures proved the record breakers of his time. The first film company formed in Calcutta was by Mr. J.F. Madon in 1917, and the first feature film to come out from Bengal was 'Nala Damayanti' in which leading roles were played by Italian film-stars 'Signor' and 'Signora Manelli'.

The great success and the increasing popularity of the motion pictures led the Government



to pass the first Act known as the Indian Cinematograph Act of 1918, and it, of course, with amendments, remains the most important Act affecting the film industry till today. This Act empowered the Provincial Governments to make their own rules in regard to :—1. For the regulation of cinematograph exhibitions for securing public safety. 2. For examining and certifying films as suitable for public exhibition. 3. For carrying out the general provisions of the Act. The Entertainment Tax was also introduced in 1922 in Bengal and in 1923 in Bombay.

In 1921, the feature film 'Bhishma Pratigna' was produced by the Star of the East Film Company in South India. In 1924, the Great Eastern Film Corporation was formed in Punjab and the 'Light of Asia' was released in 1925. It was a great achievement, as this feature film was based on the life of Gautama Buddha and was produced with the co-operation of a German film company named 'Emelka' of Munich. The film was jointly directed by Himansu Rai and Frank Osten. The Indian investment was of Rs. 90,000 and the rest of the capital was foreign. It had its London premiere in 1926 at the Philharmonic Hall and remained in continuous exhibition for over ten months getting the honour of being the third best picture of the year out of a poll conducted by the *Daily Express*. The Great Eastern Film Corporation got only two prints of the picture out of 425 prints to recover the Indian investment. The Corporation failed in 1928, as their feature film 'The Love of a Moghul Prince' was banned by the Board of Censors, which had been established in 1920 in some Provinces, and also for the reason that this film could not stand the competition with 'Anarkali' of the Imperial Film Company of Bombay.

The important role of the cinema in the economic and social life of the people led the Government to appoint an Enquiry Committee in September 1927, known as the Indian Cinematograph Enquiry Committee of 1927, to examine the position of the film industry. The Government, however, could not take any action on its report.

From 1913 to 1930 about 45 producing companies came into existence, but in 1927-28 only 21 concerns were existing and, out of these, some 9 concerns were keeping a steady output of pictures. In the year 1927, there was only one company which had an average annual output of 15 feature films and about 5 companies had an annual output of 10 to 12 feature films. The total number of feature films produced in the country, however, was on the increase every year.

The percentage of footage of films produced in the country to that of total footage of films examined by the Censors was found to be 9.57% in 1921-22, 11.06% in 1923-24, 16.05% in 1925-26 and 15.26% in 1926-27 by the Indian Cinematograph Enquiry Committee of 1927. About 80% of the imported footage of the films in the country came from the U.S.A. The feature films produced in the country, however, were more in number than feature films produced in England during the years 1925, 1926 and 1927; the total number of feature films produced being 70, 111 and 108 in India to 34, 26 and 48 in England.

Cinema houses also were established rapidly during these years. Total number of cinema houses existing in the country, excluding Burma, was 122 in 1921, 251 in 1927, 346 in 1928 and 390 in 1930, besides, of course, some touring cinemas. These cinema houses, however, were not sufficient in number for the existing population at that time. In other countries, the number of cinema houses was much larger, as in 1930 the U.S.A. had 20,500 cinemas i.e. one cinema for every 5,857 people, England had 3,700 cinemas i.e. one cinema for every 12,740 people, while our country had only 390 cinemas i.e. one cinema for every 974,049 people.

Studios came into existence near about 1920, when artificial light began to be used for making the motion pictures, but the studios continued to be in primitive stage till 1930, even though they numbered as many as 22. These studios were attached with the Developing,



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Printing and Editing rooms and comprised mainly of area walls with glass roofs or wooden framework with curtains to diffuse the light. Persons working in them were not real experts except, of course, a few, who had some training of a desultory character. The salaries of the technicians were not high. Film-stars worked on monthly payments ranging from Rs. 30 to Rs. 800 per month. The average cost of a feature film was between Rs. 15,000 to Rs. 25,000.

As people in the early days were fed on religion, complete era of mythological films existed upto 1920. Then came the era of Rajput legends followed by stunts and afterwards by socials. Thus, these successive stages improved the technique of the Indian films no doubt, yet it was far below that of foreign films which were imported and distributed by four major concerns. The distribution of Indian films was mostly undertaken by the producers themselves.

The period from 1931 to 1935 was one of transition. While the first talkie named 'Melody of Love' of Universal's was shown in the country in 1929 at the Elphinstone Picture Palace, Calcutta, the talkie era in the country dawned only on the 14th March 1931, when the first Indian talkie feature film 'Alam Ara', produced and directed by A.M. Irani, featuring Master Vithal and Zubeida in main roles, was released at the Majestic Cinema in Bombay. As in the West, the introduction of sound brought improvement in almost every branch of film making in the country. The initial cost of equipping studios and cinema houses for the sound was taken up with a new zeal, as the persons believed that the talkie was to provide more profits and stability to the film industry. The rise in the cost of production of feature films from Rs. 15,000 to Rs. 125,000 could not disturb the producers on account of increasing box-office collections from about Rs. 2 lakhs in 1913 to Rs. 1 crore in 1931.

While some organizations came into existence in 1929, it was not till 1932 that the Motion Picture Society of India was formed, which consolidated the organizational side of the film industry. In 1934, the Motion Picture Society of India was registered, and it organized the first all India Motion Picture Convention in Bombay on 20th February 1935 and passed four important resolutions.

The period from 1930 to 1935 marked the birth of the producing concerns like Messrs Ranjit Movietone, Wadia Movietone, Bombay Talkies, Parkash Pictures, Prabhat Film Company and New Theatres Limited. Film production showed a constant increase and reached a point in 1935 which could not be surpassed till the latter half of 1947, as is clear from graph I and table III. Besides the feature films like 'Chandidas', 'Devdas', 'Bharat-ki-Beti' etc., one Cartoon film also came out on 25th November 1935. Sound films became common all over the country by the end of 1935, and silent films were neither produced nor imported after this. The monthly salaries of the film-stars ranged from Rs. 100 to Rs. 1,500. In his interview, the film-star Nawab said that he got Rs. 1,400 in 1933 for his role in 'Yahudi-ki-Ladki' of New Theatres Limited and that it was considered a princely sum at that time.

The period from 1935 to 1939 was one of consolidation. Film-journalism, which so far was hardly in vogue also became common. While 'Filmindia' became very popular and remained exclusively a film magazine, the 'Times of India' also started devoting special columns to film-news and reviews of the films, and the Motion Picture Society of India too brought out its journal. This growth of film journalism helped the film industry to establish a direct link with the public on the one hand, and the Government on the other. Though lesser feature films were being produced during this period, the quality of most of the feature films was high, and pictures like 'Achhut Kanya', 'Sant Tukaram', 'Amar Joyti', 'Duniya-Na-Mane', 'Kisan Kanya' and 'Mother India' etc. proved to be classics of the time. Two feature films 'Kisan Kanya' and 'Mother India' were made in colour and the latter film proved quite successful.

Further attempts in producing colour films, however, could not continue owing to high production costs and lack of production facilities. Out of the two feature films, 'Amar Joyti' and 'Sant Tukaram', sent for the Fifth International Exhibition of Cinematograph Art, Venice, on 10th August 1937, 'Sant Tukaram' was declared among the three best pictures of the world. And, for the first time in the annals of the motion picture, an Indian feature film came into limelight.

The number of cinema houses also increased from 700 in 1935 to 1,265 in 1939, and new cinemas like Regal, Eros and Metro were gradually brought into existence in Bombay. American film magnates too started occupying cinemas for exclusive exhibition of their pictures, and the permission granted to the Metro-Goldwyn-Mayor to erect a cinema caused much resentment in the film industry. In the words of the President of the Motion Picture Society of India, "This venture will not merely be in competition with the indigenous exhibitors but generally and definitely tend to be a monopoly of exhibiting all super American productions... ..the proposed American venture constitutes a serious menace to the Indian film industry."¹ However, the plans of America to capture the Indian market for films in a wholesale manner could not materialize, for it was shelved with the outbreak of World War II.

The Second All India Motion Picture Convention was held at Madras towards the end of 1936. The film industry enjoyed its Silver Jubilee celebrations in Bombay from 28th April to 18th May 1939. The Indian Motion Picture Congress was held on 7th and 8th May 1939. Side by side with the Congress were also held the Indian Film Journalists' Conference on 30th April, the Indian Educational Film Conference on 2nd May, the Indian Distributors' and Exhibitors' Conference on 3rd May and the All India Cine Technicians and Artists' Conference on 4th May 1939. These conferences though could not help in the solution of the main issues involved, but they set the pace for organized unity in the film industry for the times to come.

The Motion Picture Industry of India, on its twenty-fifth birthday, occupied 8th place among the Indian industries and 4th place among the film industries of the world, turning out 9% of the total world production of the feature films, while America was on the top and Japan turned out 27%, U. K. 22% and Germany 7%.

The period from 1939 to 1945 was of the Second World War. Though the war did not spread on the Indian soil, yet the country felt the shortage of raw-materials. The inflationary tendencies in the country increased the prices tremendously. The inflationary boom provided better scope for employment and made easy flow of money possible. As a result, the cost of production of the feature films went up four times and the collections at the box-office increased three times. No doubt, the film industry enjoyed some sort of economic prosperity, but it was wiped off to a large extent by increase in costs and taxation.

To meet the acute shortage of raw-films, the Government restricted the length of the feature films to 11,000 feet and of the trailers to 400 feet on 16th May 1942. The production of advertisement films and trailers was subsequently prohibited on 17th July 1943, and the distribution of raw-film was regulated through licences under the control of a Film Advisory Committee, which was formed by the Government and the trade nominees. The Committee, however, could not serve any useful purpose due to differences between the Bombay members of the trade and the Government representatives. Defence of India Rule 44-A, enforced from 15th September 1943, made the exhibition of 2,000 feet of approved film compulsory for every exhibitor and a rental was also charged for these films. The Government further established the Information Films of India for the exclusive production of newsreels and documentaries.

¹Journal of the Motion Picture Society : September 1936 : pp. 7-8.

The inflationary boom brought about 130 producing concerns and increased the number of studios to 50. But there was a fall in film production by 48% by the end of 1945 (shown in Graph I) in spite of several new-comers in the field of film production. The exhibitors, in many cases, found it difficult to run the cinemas due to heavy taxation, and, as a result, the number of cinemas was reduced from 1,265 in 1939 to 1,136 in 1941. Some of the exhibitors also went into liquidation. The exhibitors, on the whole, however, secured better returns on each film at the box-office and the distributors started charging rentals as high as 70% of the gross collections. As the public had easy money, the number of picture-goers tremendously increased and the black-market in cinema tickets started in spite of the best efforts of the Government and the cinema managements to stop it. The increased taxation, on the other hand, created the practice of the receipts and payments in the film industry in 'Black' to avoid the payment of the taxes and it is effective till today.

Many of the feature films produced during the period enjoyed good collections at the box-office, and the following feature films are noted for their unprecedented collections in the years in which they were released as noted against each : 'Kangan'—1939, 'Pukar'—1939, 'The only Way'—1939, 'Aurat'—1940, 'Bandhan'—1940, 'Punar Milan'—1940, 'Chitralekha'—1941, 'Khazanchi'—1941, 'Padosi'—1941, 'Sindoor'—1941, 'Basant'—1942, 'Bharat Milap'—1942, 'Roti'—1942, 'Khandan'—1942, 'Kismet'—1943, 'Prithvi Vallabha'—1943, 'Ram Rajya'—1943, 'Shakuntala'—1943, 'Tansen'—1943, 'Taqdeer'—1943, 'Chal Chal-Re-Navjawan'—1944, 'Jwar Bhata'—1944, 'Lal Haveli'—1944 and 'Hamrahi'—1945. The feature film 'Court Dancer' produced off the track with English dialogue by Wadia Movietone in 1941 could not get success in and outside the country owing to its incongruous English dialogue. It has been described by an English writer as, "Even the Court Dancer cannot be called an unqualified success. It has some poetical photography, but to Western eyes, its popular star Sadhona Bose is regrettably heavy on her feet, and its English dialogue is startlingly jejune."¹

The Directorate of Military Training inaugurated the Indian Services Film Unit known as 'Combined Kinematograph Services Training and Film Production Centre' in 1941. This unit made films in 35 mm and 16 mm size. It was disbanded in June 1947. It, however, made about 300 films in 14 languages during its short existence, and the number could not be surpassed by any other similar unit in the world. Thus, for India it was an achievement and a record to be proud of.²

World War II ended in September 1945. The control on the distribution of raw-films was lifted on 15th December 1945, and production of trailers up to a length of 300 feet was permitted. The withdrawal of the Defence of India Rules on 30th September 1946, put an end to all the restrictions imposed on the film industry during the war period. The anti-climax of the post-war period, however, cannot be appreciated without taking into account the division of the country on 15th August 1947, communal disturbances immediately after it and the assassination of Mahatma Gandhi on 30th January 1948, as all these events had their serious repercussions on the film industry.

The inflationary boom of the war period made the film industry somewhat prosperous financially and, therefore, it attracted a number of new-comers to the production field. It led to an enormous increase in the production activities within two years after the war, which

¹Verdict on India : Beverley Nichols : p. 104.

²Major S.T. Berkeley : Films in Uniform : United Services Institution Journal : October 1948 : pp. 387-391.

could only be surpassed in 1955, as shown in Graph I. The business methods of the new-comers were most unscrupulous. The unexpected rise in production activities created scarcity of raw-films and shortage of studio space, talented technicians and artists. It all resulted indirectly in an increase in the costs of the materials and made the rates of interest more exorbitant. Besides a heavy increase in salaries of the technicians and artists, the system of 'free-lancing' also started. The virtual ban on the construction of new cinema houses made the shortage of the exhibition facilities more acute in the country.

The Cinematograph (Amendment) Act of 1949 made the Censorship more strict from 1st September 1949, enforcing 'A' and 'U' certificates for the feature films. The Entertainment Tax was also increased. The Films Division of the Government of India was again revived in February 1948. Exhibition of approved films was once again enforced by laying down a condition in the licence of the exhibitors in June 1949, that they would exhibit approved films and pay rentals for them.

To sum up the position, the Second World War ended when the film industry was enjoying the inflationary boom. War time profits gave way to the new-comers, encouraged competition among them, raised the production of feature films to unexpected heights, reduced the profits per picture and made the cost of production very high. This led the producers to cut down the expenses. In consequence, the standard and quality of the pictures naturally deteriorated. Ill-equipped and unprepared for a change in its fortune, this business proved to be a gamble and remained so till today.

During this period many feature films produced in the country also fared well in other countries. In 1946, Shri V. Shanta Ram conducted a deal for the distribution of his three feature films 'Parbat-Pe-Apna Dera', 'The Story of Dr. Kotnis' and 'Shakuntala' in the U.S.A. and Canada. The pictures were dubbed in English and 'Shakuntala' was released on 4th January 1948 at the Art Theatre, New York. It remained in exhibition for about two weeks. Chetan Anand's feature film 'Neecha Nagar' won 'Grand Prix' at the World Film Festival at Cannes in October 1946 and was placed among the four films selected out of 47 films by the International Federation of Film Journalists. 'Story of Dr. Kotnis', 'Ram Rajya' and 'Shah Jehan' were selected for exhibition by the Government of India at the Canadian National Exhibition held in August 1947 at Toronto. 'Dharti-Ke-Lal' was released in the U.S.S.R. for the first time. 'Kalpana' got prize at the Second World Festival of Film and Fine Arts at Brussels in June-July 1949 for its technical qualities. Other feature films exhibited in International Festivals in 1949 were 'Meera', 'Chanderlekha' and 'Chotta Bhai'.

The years 1950 and 1951 were of confusion and dismay for the film industry. The recommendations of the Film Enquiry Committee, submitted to the Government in October 1951, could not be implemented due to the pre-occupation of the Government in development projects and other problems of greater importance. The movement of Children Films was started in 1952. Towards the end of 1953, the film industry lost its second position and was pushed back to the third position among the film producing countries in the world.

The period from 1954 to 1959 was one of change and trouble and adjustments. The production side showed an upward trend in film production. Cost of production of films further increased, while the returns to producers remained stationary in spite of increased box-office collections. The slump existing in these years in the country could not spare the film industry and, as a result, many of the films proved flops at the box-office, finance became shy, the salaries of the film-stars, music directors and others descended from the dizzy heights in 1959 due to more stress on new-talents and the rent of the studios went down due to competition in spite

of increased costs of maintenance. This, however, made the producers follow a path of extravagant sensationalism in a bid to capture foreign markets. Bizarre costumes, hybrid music, improbable and unnatural plots and a mad rush for colour pictures increased. The general standard of films could not be very high and their stories mostly proved weak and incoherent. Import Control policy of the Government to conserve foreign exchange and an increase in taxes caused some internal trouble in the main film organisations. This all led to a sad phase of the film industry. Yet, it continued to make steady progress and certain characteristics were attached to the production centres which are still effective. Bombay came at the top for glamour, Madras for technique and better finances and Calcutta for idealistic feature films.

Many of the films fared well in International Film Festivals and promoted cultural understanding. Foreign Exchange earnings from the export of films also showed an increase. The industry tried several new techniques in film production with success. The Government showed special interest in the affairs of the industry by establishing a Children's Film Society, a Film Finance Corporation and a Film Institute. Television on experimental basis was also set up. The Cinematographic Act 1952 was amended in the budget session of the Parliament in 1959. Film Societies came into existence to bring a healthy trend in film production and to mould public opinion for better appreciation of film art.

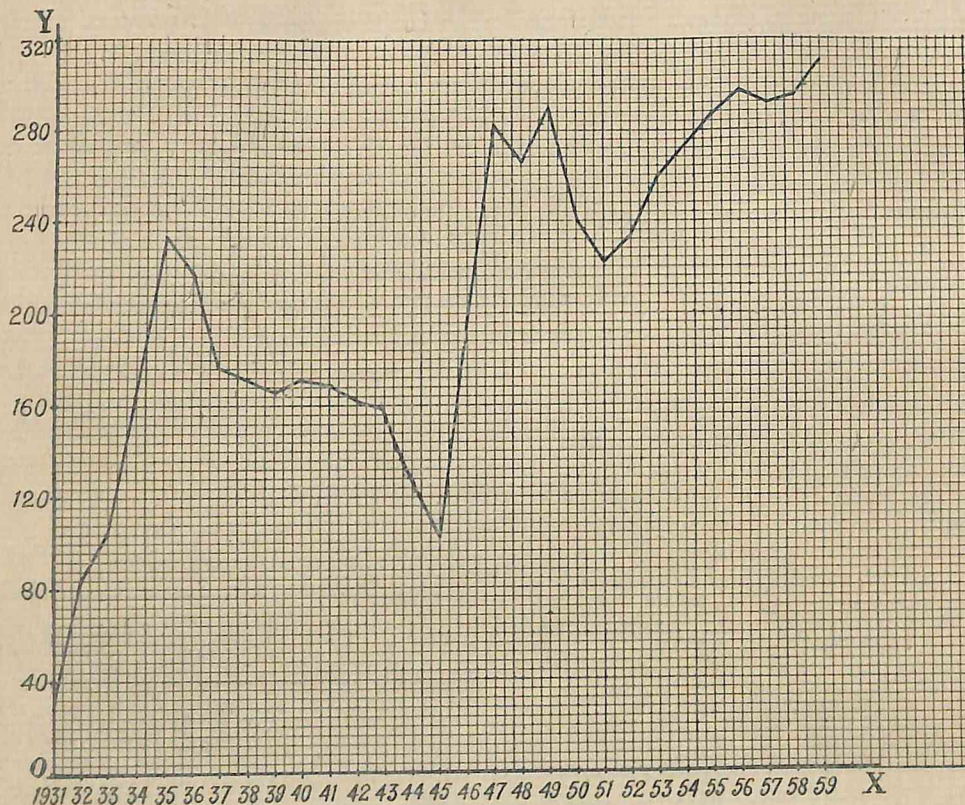
TABLE III.—TOTAL FILM PRODUCTION AND SHARE OF THE NEW-COMERS

Year	Total Film Production	Film Production by New-Comers	Year	Total Film Production	Film Production by New-Comers
1931	28	11	1946	200	74
1932	83	13	1947	283	128
1933	103	28	1948	265	139
1934	164	70	1949	289	131
1935	233	81	1950	241	120
1936	217	76	1951	221	116
1937	179	46	1952	233	109
1938	172	57	1953	260	118
1939	165	44	1954	273	128
1940	171	55	1955	287	129
1941	170	49	1956	296	127
1942	163	64	1957	292	130
1943	159	50	1958	295	134
1944	126	29	1959	310	130
1945	99	10			

Present Position of the Indian Film Industry

The Indian film industry at the moment ranks second in respect of capital investment, fourth in respect of the amount of wages paid and fifth in respect of the number of people employed among the entire industrial sector of the country. It comes out third in the production of feature films when considered on global basis. Yet, in spite of this imposing record, paradoxically we are woefully backward in our service to the people through the cinema.

THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA



GRAPH I—TOTAL FILM PRODUCTION IN INDIA

This graph is prepared from the table III. It illustrates the film production in India from the year 1931 to 1959. O—X indicates years, while O—Y the number of feature films produced.

The rise in film production from 1931 to 1935 is noted due to increased patronage of the cinema. But the shortage of cinemas soon made the producers to concentrate more on quality. The period from 1939 to 1945 was of the Second World War. A fall in film production by 48% is noted during this period due to shortage of raw-materials and various restrictions imposed on the motion picture industry. The immediate increase is due to the prosperity of the film industry, which it gained out of inflationary boom after the war. After it, the fall and increase in film production is due to the existing slump in the country which provided confusion and hope.

The Indian film industry, though has remained in a continuous process of development, yet has also faced many unfavourable circumstances. The gleaming chrome of its structure, however, still gives an impression of soundness and stability, though on a closer examination one can feel that its foundation has not only been fissured but has actually rested on shifting faults unscientifically. The state of the film industry cannot be judged by its external appearance or output. So, the fact that we produce feature films in a greater number is not very material. What is decisive is the solidarity of internal conditions. From the pages that follow, it would be clear that our film industry is lacking in many aspects. Mr. S. S. Vasan, producer and director, had rightly said, "The Motion Picture industry is a highly hazardous venture in all



stages of its activities : Production, Distribution and Exhibition."¹

The reason for this fundamental truth is that the Indian film industry developed mostly under the laissez-faire system except, of course, during the World War II when some controls were enforced. The absence of planning, both careful and proper, much reliance on individualism rather than on collective efforts, too little regard for Art and an undue stress on cheap entertainment values, the presence of mis-fits and unfits in key positions, heavy taxation, lack of organization and co-operation, strange hold of finance, the absence of any clear-cut policy in regard to direction, purpose and regulation on the part of the Government, the multiplicity of controlling authorities, dependence on the foreign markets for raw-materials and competition from outside, have all affected the film industry in its progress on sound lines. Reluctance on the part of the film industry to accept what it owes to itself and to the public has also retarded healthy development.

Importance and Impact of the Movies

In early times public had no proper means of passing their leisure. Even in England in the latter half of the last century, leisure time was passed at a public house or a street corner.² The position was similar more or less in other countries also. As the time passed, public found some outlet or the other to pass their leisure hours, and horse-races and matches became popular. "News of Wellington's Campaigns in Spain were not awaited with greater national eagerness than reports on the prospects of famous horse-races and prize-fights."³ Many might say that today public is much more interested in Test-matches, but the truth remains that no other source attracts such a large number of persons today than the cinema.

Today there is an increase in leisure, which is now considered to be the right of all and not the privilege of a few. It is an outcome of industrialization and of changing economic and social pattern which has resulted in the reduction of the working hours, increase in wages, development in communications and primary education. The economic motives have further commercialized this leisure. The popularity of cinema is due to the fact that in a big city the average man is either poor or belongs to middle class and for him the cinema provides the cheapest source of entertainment giving some relief from the daily anxieties of life by lifting him for some time to a make-believe or an imaginary world. It helps, in most cases, in toning up the deficiencies of real life, as the persons find a sort of self-identification or imaginary realisation in the movies losing their self-consciousness atleast during the show. Moreover, the motion pictures came at the time when the best thought was already in the direction of society and world culture, and they made it possible to have a world wide communication of ideas without surmounting the rugged barrier of language etc. In the words of Will. H. Hays, "Motion pictures are not dead things to be regulated like commodities such as freight and food—they contain potency of life in them to be as active as the soul whose progeny they are. They are evidences of human thought, on which all progress depends cannot be safely tampered with."⁴

In India, the impact of the movies is all the more. Indians are not very much fond of social gatherings and club-life, mainly because majority of the people cannot afford that. The musical gatherings, poetic symposiums etc. remain too costly for an average man and do not

¹Mr. S. S. Vasan : Film Making is no Passport to Wealth : Filmfare : November 13, 1953.

²Sir H.L. Smith : New Survey of London Life & Labour : Volume IX : p. 1.

³G.M. Trevelyan : English Social History : p. 503.

⁴J. Kennedy : The Story of the Films : p. 33.



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attract a large number of people. Cinema being cheap and within easy reach of every one thus commands a better patronage. Further, in middle ages, theatres and festivals formed an integral part of a high life. In those days audience were organic. But modern audiences are atomized in spite of their mass character.

Many people in the world do not like films and condemn them as wasteful and demoralising, but still they are heard to talk mostly about films even when they do not see them. On the other hand, for the majority of the people movies are not merely a source of entertainment but have become a habit. Movies may be considered as the 'Human bombs'. All over the world this 'Human bomb' has brought in its wake a certain amount of anxiety to all those who are interested in the moral and spiritual well-being of humanity—an anxiety due to cinema's unhealthy influence on society as a whole and on men, women and children individually.

CHAPTER 2

General Influence and Attributes of the Motion Pictures

Motion Pictures as a Product of Industry

It was with the introduction of Sound that the motion picture industry incorporated all those characteristics that are accompanied with the term 'industry'. But, many persons continued to feel and are still of the opinion that the motion picture industry is not an industry and the work in it is that of Art. Some controversial views in this regard are, "I don't like calling films an industry, it is something more than that. We do not speak of literature as an industry; why should we talk about film production as we do of the selling of saucepans and motor cars."¹ "Hollywood is an industry, but daydreams are its product and these cannot be successfully produced as if they were cans of beans. Although Hollywood production has factory characteristics, the general atmosphere pervading the studios is no more that of a factory than it is of a creative human enterprise. Rather it is that of the gambler's den."²

Motion picture production is an Art. In other fields, art is generally the result of an effort of a single individual, but a motion picture is the outcome of a cumulative effort. It is also a business in the sense that the problems such as marketing of films and raw-material, labour relations, wages, working time and other things of the like in this business are as important and significant as in other businesses. The motion picture industry produces films, which are its commodity to be sold for profits. Motion picture production is a commercial undertaking and the basic laws of demand and supply govern every aspect of it.

Since the motion picture industry is an 'art industry', it is a bit different from other industries or business houses. Its manufactured products do not conform to a standard pattern, and its business transactions do not consist of selling or exchanging of materials and objects, which differ in their quality and appearance. Being different, the contents do not have any value and price in their unfinished stage like other products in other industries, which generally have some intrinsic value and price at every stage of their finish. In other respects, the motion picture industry has the same characteristics as other industries.

87.2% of the people, working in the industry, replied that they have come in the line owing to their 'inborn instinct' for Art. But it proved to be a self-deception in majority of the

¹Sir Straford Cripps : *Anatomy of the Film* : p. 6.

²Hortense Powdermaker : *Hollywood the Dream Factory* : p. 289.

cases. They soon make it a business for themselves. Their main aim remains confined to profits only and that too immediate and large ones. This aim leads them to search for a formula—a formula which can please and dominate over the millions of movie-goers to enable them to pay more for seeing pictures. And mostly they behave unbusiness-like in the absence of any appreciation of the idea that as artists their concern is only to communicate more subtle ideas through which more profits can be secured. People of executive position employ renowned persons on high scales of pay, but they fail to get adequate amount of work out of them; on the other hand they try to impose their own will upon them. As a result, they cannot utilise their services to the full and lose more than the expected returns. Thus, the conflict between business and art within the same individual dominates. The human properties of the artist or worker, his or her sensitivity, imagination, ability to create, are utilized in only a very limited way. Many people have more intelligence and ability than they use.

The product of the motion picture industry—the film—is a commodity of mass production and consumption. The film industry, therefore, presents almost a perfect example of the doctrine of the unity of production, distribution and exhibition i.e. consumption. And in many cases, all the three phases of the film industry have been found working under unified control. It further makes possible the marriage in the film industry between two apparently contradictory trends—materialism and idealism—of art. In every other industry one finds a well qualified man at every post, perfect division of labour with no inefficiency, but in our film industry the in charge of a particular work is found concentrating on so many other assignments, owing to which he seldom finds himself capable of making right decisions in regard to his business and work. The discrepancy between potentialities and actualities, therefore, becomes more glaring in the film industry.

Motion Picture in Various Genres

The motion picture is a plastic art in motion. It participates in the life of other arts, but keeps its own laws and technique. The multiplicity of genres has been found in all forms of expression. Each genre has some obligations to discharge and, therefore, involves altogether a different conception and technique of representation. The motion pictures have been considered the most powerful medium for the diffusion of human thought. Each type of film, therefore, deliberately design to teach a particular point of discipline. A motion picture may be an art of life built out of truth or imagination. These different forms come out of various genres, each one having a different conception. It provides an opportunity to the picture-goer for selection according to his or her mood and taste, and further avoids the chances of unfair criticism from him/her owing to a wrong selection.

The Escapist Film

That the primary aim of a motion picture is of entertainment was soon discovered at its inception. The entertainment through films continued to flow out of poetry, magic and fantasy. These films provide a sort of opportunity to escape into a world, which exists nowhere except in the imagination of the producer or the director. Such type of films known as 'escapist' films are not bad and cannot cause any harm if the world of imagination of the maker has some ideal and is capable of motivating right type of reaction. The only important thing is that the place and the manner, in which escape is sought, must be correctly chosen by the creator, and that this escape should not bring about unpleasant and harmful reaction afterwards.



The escape should not, therefore, be enervating in any way, but should be capable of proper re-adjustment in future. Many film genres are such as are solely concerned with diversion. This diversion can fulfil a social obligation, if it is of a high artistic and moral quality.

Comic Motion Picture

Comedy provides a sort of relaxation and merriment through the imagination and intelligence of the comedian, who provokes laughter and mirth hidden in the situations of the plot. To name a few, Laurel and Hardy, Chaplin and Marks brothers have delighted the world for the simple reason that they have provided laughter even out of the seamy sides of daily life by looking at them from different angles.

Musical Motion Picture

Musicals are designed to present the rhythmic cadence of dance, the tuneful quality of song and the brilliance of costume and scenery. The prevailing view on this point is, "The dance and music, when allied to the art of scenery and costume, satisfy this natural taste for spectacle, guiding it toward the beautiful, and provide the spectator with an unconscious visual education in art. The motion picture has made it possible to bring within reach of all those lavish spectacles hitherto reserved for the privileged populations of large cities. For this reason it is in a position to perform a social function by providing diversion, which, together with work, constitutes an essential element of equilibrium. This equilibrium can be maintained only if the element of diversion preserves an artistic or moral quality calculated to elevate man."¹

Dramatic Motion Picture

The dramatic film contributes much moral fare to man. This type of film covers a wide field, but it generally conveys everyday life, as it is made up of love, joy, hatred and suffering. Such a picture conveys a lesson even without the expressed intent. Fundamentally this type of film is created on some striking idea and environment fully capable of being expressed through filmic means. All the successful motion pictures falling in this group are not mere imitations of life, but are real artistic creations inasmuch they try to interpret in their own way phenomena from real life intensified only by artistic imagination.

Education through Motion Pictures

Motion pictures are made for human beings, and as such the general public has to be taken into consideration. The audience consists of men, who are illiterate in majority, poor in number and who go to the films not for any education in particular but mainly for diversion. But at the same time that common man has a heart—a human one, and if he/she is to be taught something, his/her heart must be touched which can only be done if his/her emotions are aroused towards the ideas portrayed. The so-called decent instincts are not absent in him/her, but, unlike those of an educated man they are only dormant. To create any impression on him/her is to rouse his/her hidden instinct through a work full of humanity. All are agreed to one point that persons go to the motion pictures for entertainment, but few can deny that side by side they always carry a desire to receive some reflections of some new idea,

¹Jean Benoit-levy : The Art of the Motion Picture : p. 137.

though during show time they may not be ready for sermons. It would not, therefore, be wrong to conclude that the primary aim of all motion pictures is to educate consciously or unconsciously through the medium of delight.

Type of Educational Motion Pictures

Any motion picture which provides some sort of education can be termed as the educational film, but the main purpose of an educational film is to educate the masses. It is different from the teaching or classroom film. The educational films can be divided into two categories :—(1) Films meant to be preceded or followed by a lecture. (2) Films being self-sufficient. The latter category has different types. The first type of film is a teaching film or a classroom film, and is a part of the Visual Instruction group, which besides the film consists of (a) Pictures and photographs. (b) The use of 'Episcopes' to project the desired result. (c) Charts. (d) Slides. The purpose of a teaching film, therefore, is not to outcast the teacher but to supplement him. This film can be made on all subjects, and the author of such films can only be one who is a great scholar and an artist. Each type of film is intended for a particular age group. The educational film is intended for educating the masses. Such films, in most of the cases, do not require to be followed by any lectures. These films are made with a particular aim in view and with a definite purpose. The contribution of such films is outstanding, because they are capable of teaching that thing which the masses cannot learn out of the books. The other type of films, not followed by lectures, are those films which are meant for general public and have a good plot, a powerful story and an artistic finish so as to put the desired meaning across. Educational films falling in the latter category has several genres and can be classified into Documentaries of life, News Reels and Industrial or Promotional films. And, each type of film has its own aim and purpose.

Documentaries of life are the films of life, which reproduce the actual life in all its manifestations. This type of film only records the facts of life on the celluloid without the aid of professional actors and their plastic art, and the film is created in complete freedom. Such films of life are concerned primarily with realism. In this film, the director brings out through photography some obscure things, which the common man cannot see and know. 'Pather Panchali', produced by the West Bengal Government and directed by Shri Satyajit Ray, is the best example of it.

News Reels are made up on day-to-day and hour-to-hour documents of life. In these films, free expression is restricted as current events in actual happenings are only recorded. The observers of such films have nothing to guess about the events which they see on the screen, because they come in their true perspective. The films made of the visit of Russian leaders to India are, no doubt, epic pieces of reporting. (These films have some scenes which were shot subsequently which, as a rule, is not the spirit of the News Reels, but was done to obtain an orderly sequence and, thus, added a new charm, making it an artistic creation.) The daily news of a country is the mirror of its thought and work. As it is concerned with truth, a virtue which can sometimes do more harm than good, presents a sort of danger. As a defensive weapon, these films have a force and, therefore, must be planned to glorify some basic elements and virtues. As an offensive weapon, these films have to combat enemy propaganda by virtue of utter realism or truth, which was shown previously as false by some interested party. Besides this, these films keep the hopes of the patriots alive in enemy countries on the one hand, and work against the enemy by giving true perspective to oppressed persons on the



other. Such films have a very little commercial future and, therefore, are mostly produced by the State or by those producers who are conscious of their responsibility towards their country.

Industrial or Promotional films are made by the manufacturers or organisations in order to make their activities known to their patrons. The aim of such films is to convince. So, such films keep a sort of kinship with educational films. Now-a-days these types of films are being produced by the leading manufacturers in almost all the countries, and America is on the top with the production of some 16,000 short films of this type per year. The trend of producing such films by the manufacturers of our country is now apparent. On a scrutiny of 250 films of this type produced in India, more than 58% of the films were found to have been ruined due to the fault of the people subsidising them. The final product in 27.8% of the cases was found so much mutilated by the clients that commercial ideas became distorted, and produced an adverse effect. 20% of the cases showed that the production was left in the hands of incompetent persons. Such films also promote international tourism if made with this intention by the countries. Many companies produce some very fine films of this type to attract the public attention, and make their name popular by contributing to the development plans of the country. Such a step taken by 'Burmah Shell' in India has been well appreciated, and such films of 'Burmah Shell' have been utilized by the State Governments, educational institutions and local bodies for the general benefit.

Films as Documents of Past, Present and Future

Many lives of great men and historic national events have formed the subject matter of the motion pictures, which delightfully represent episodes from national history. Great authors and poets too have been brought on the screen for millions of illiterate people, for whom reading of their books and works has been an impossibility.

In almost all the countries, the motion picture producers have been quite alive towards their responsibility of presenting the current social problems in their pictures and in toning attention on economic and political corruption and maladjustments. Though the motion pictures can reflect the times with greater reality, the treatment of this reality has often been inadequate and meaningless. Taking India, in particular, in this respect, it can be seen that Harijan equality has been brought on the screen in films like 'Achhut Kanya', 'Dharmatma', 'Bharati Mata' and 'Sujata', prohibition in 'Admi' and 'Rat-ki-Rani', tale of women suffering in 'Swayam Siddha', 'Dahej' and 'Dhool-ka-Phool', patriotic sentiments in 'Aurat', 'Dharti-Ke-Lal', 'Mother India' and 'Do Bigha Zamin'. Motion pictures have further contributed much to the problem of national language of the country, and created the power of tolerance and understanding by washing away the communal hatred and parochial prejudices.

Popularity of Cinema

Cinema is the cheapest source of entertainment today providing the best pastime for men and women. The popularity of the cinema is all the more because Press can help those only who have attained a certain standard of proficiency in the language and radio requires some initial investment and costs for maintenance. Man feels tired and bored after the day's work. Talking or reading at such a time takes too much of an effort. So, a man goes to a motion picture where he/she can be passive and yet participate in something to which his/her sleeping soul responds and where he/she can forget himself/herself for the moment. This

contention of mine out of a survey of 2,000 persons representing 2,000 families is further strengthened by the following version, "The cinema is a part, probably the most significant part, of this apparatus. The majority of our modern masses, including ourselves, do not go to the cinema only because they have no homes, or because their homes are less comfortable than the picture houses, nor do they go only because the cinema is cheaper or more within reach than theatre or concert ; they form those interminable queues in our big cities because they feel lost and empty without participating in this magic world of the screen. There is no lack of cheap (good and bad) books today ; and it may also be doubted whether loving couples form the majority of cinema audiences, though many of them, we admit, enjoy the protective semi-darkness of the cinema. No ; there exists a fundamental urge within us, the urge for diversion, amusement."¹

Cinema and the Society

Influence of the cinema is much stronger than that wielded by the press and the radio. Today motion pictures have a definite place in the daily lives of the people, and they are so greatly relied upon throughout the world that it is not likely to grow less in popularity with the passage of time. It is, therefore, significant to see as to what sort of people go to the cinema. A survey was made of 2,000 persons representing some 2,000 families, selected at random, from Delhi, Meerut and Nainital, to analyse the composition of the cinema audience and their corresponding proportions. The following are the results obtained :

FREQUENCY OF CINEMA GOING
 TABLE IV.—ANALYSIS BY SEX

<i>Results on the basis of sex</i>	<i>Percentage of cinema-goers</i>	<i>Percentage of whole sample</i>
Women	49%	38%
Men	51%	62%
Sample	600	800

TABLE V.—ANALYSIS BY AGE

<i>Results on the basis of age-group</i>	<i>Percentage of cinema-goers</i>	<i>Percentage of whole sample</i>
12 to 17 years	10%	7%
18 to 30 years	35%	25%
31 to 40 years	23%	15%
41 to 45 years	12%	15%
46 to 65 years	19%	23%
Over 65 years	1%	15%
Sample	600	800

¹J. P. Mayer : British Cinemas and their Audiences : p. 4.

GENERAL INFLUENCE AND ATTRIBUTES OF THE MOTION PICTURES

TABLE VI.—ANALYSIS BY MARITAL STATUS

<i>Results on Marital basis</i>	<i>Percentage of cinema-goers</i>	<i>Percentage of whole sample</i>
Married	41%	80%
Single	59%	20%
Sample	600	800

Note : Single persons consist unmarried, widows and divorced.

TABLE VII.—ANALYSIS BY ECONOMIC GROUPS

<i>Results on economic basis</i>	<i>Percentage of cinema-goers</i>	<i>Percentage of whole sample</i>
Lower Group : Rs. 30 to 150 P.M.	60%	60%
Middle Group : Rs. 151 to 500 P.M.	29%	20%
Higher Group : Onward Rs. 500 P.M.	9%	10%
Unclassified	2%	10%
Sample	600	800

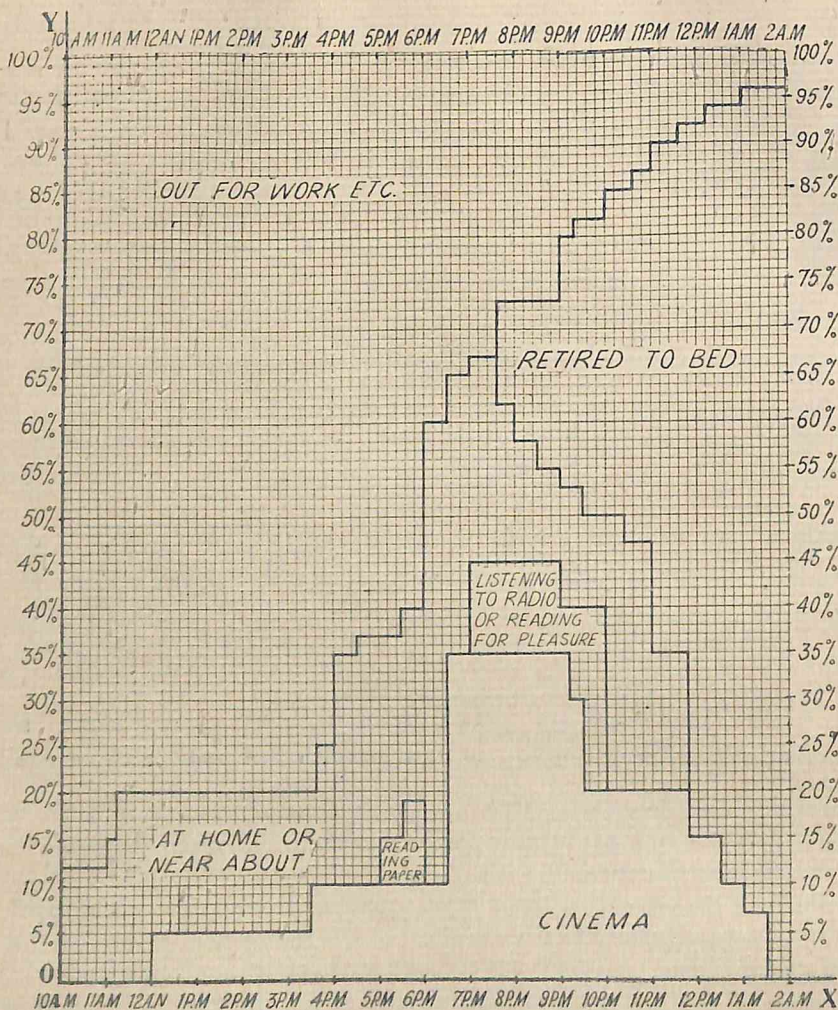
This survey further brought out the following general conclusions : (1) The attendance in cinemas is a little higher in other months than in summer. (2) Women go less frequently than men, younger group is better represented than the middle aged, single persons go more often than the married and the persons falling in lower group of incomes enjoy movies more than the rest. (3) Children go more frequently than adults, but less than young people, and children of the families in the lower economic groups go more than the children of the rich.

On the basis of this survey, a pattern of general behaviour of the population in India from 10 A.M. to 2 A.M. (night) is also illustrated graphically. Graph II (Page: 24) clearly shows in what percentage people go to movies and pass their time, and how this frequency increases or decreases. The attendance in cinemas is increased by 15% in the evening shows and is down gradually in the last show.

The popularity of the motion pictures cannot be over-estimated, but still the good pictures fail and the bad ones succeed. This leads us to consider the basic outlook of our consumers and their scale of values for judgment. In face of the fact that the pictures which are termed bad often draw crowds at the box-office, it seems useless to criticise the film producers for bringing out such films, who derive handsome profits out of them. A careful study, however, shows that such cases are mostly an outcome of chance. In general, men want to see good against evil, and in all works of art it has been done and shown. The difference is found mainly in the manner of approach. What you do is not important, but how you do is always important. The question, therefore, is what type of pictures are produced in India and in what state is the present mass-taste with regard to the motion pictures.

THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA

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GRAPH II—PATTERN OF GENERAL BEHAVIOUR OF THE POPULATION IN INDIA

The graph shows in what percentage people go to movies and pass their time and how this frequency increases or decreases. It has been drawn on a survey made out of 2,000 persons representing 2,000 families selected at random from Delhi, Meerut and Nainital. O—X represents time and O—Y represents the percentage of population in the country. The details about the cinema going habit of the people in the country can be seen in tables IV to VII.

The feature films produced in India at the moment can be classified as follows :—

- (a) LOVE STORIES : The element of love is predominant in such films. In some cases, the story signifies the character portrayal and in others the psychological impact. Few films depict parental love and devotion.
- (b) SOCIAL : The word 'social' today is used for all types of films which set a modern style in dress and setting and remain distinct from

- mythological and historical themes. But as a rule, such films must tackle some social problem.
- (c) MYTHOLOGICAL : Films which bring out some stories and legends of Hindu Mythology.
- (d) DEVOTIONAL & RELIGIOUS : Films emphasising faith in God ; bringing out higher values of life. In many cases, such films are also based on the lives of some religious devotees and saints.
- (e) HISTORICAL : Such films generally are based on romances that are found in history and try to be historical in character and settings.
- (f) BIOGRAPHICAL : Films depicting lives of great men, other than saints.
- (g) STUNT : Films based on action dramas. Thrillers and fantasies also come under this category.
- (h) CRIME DETECTIVE : Films carrying out some aspect of crime and corrupt practices in detail.
- (i) MELODRAMA : These films possess a strong emotional appeal, as are generally based on some romantic or sensational plot having full proportion of crime, revenge and fighting etc.
- (j) COMEDY : Films having humour in predominance with the element of satire and farce.
- (k) MYSTERY : Films having mysterious elements creating horror at times.
- (l) CHILDREN : Films suitable for the younger generation giving predominance to child stars in the main roles.

Truly speaking, in Indian feature films, any definite division cannot be exclusively worked out, as majority of the films while coming into a particular category according to its main theme calloborate other chief elements too. A review of the feature films, censored within the last six years, brings out that Love stories—so called Socials—secure the highest percentage coming to an average of 50% of the total. Stunts, Mythological, Legendary, Crime Detective, Historical, Biographical, Devotional and Children feature films come next in order of proportion. The feature films coming from other countries, however, provide more variety and generally concentrate on a particular striking idea.

The following table shows theme-wise distribution of the feature films produced in the country.

TABLE VIII.—THEME WISE DISTRIBUTION OF INDIAN FEATURE FILMS

Theme	Years					
	1954	1955	1956	1957	1958	1959
Socials (Includes Melodramas, Love Stories etc.)	204	182	160	169	150	175
Fantasy	17	32	49	23	45	46
Mythological	21	27	37	38	36	32
Legendary	13	17	25	19	17	17
Crime Detective	4	5	11	20	28	29
Historical	1	12	4	6	5	8
Biographical	10	9	4	4	4	2
Devotional	1		2	8	5	Nil
Children	1	1	2	4	4	1
Miscellaneous	1	1	2	1	1	Nil
Total	273	287	296	292	295	310



My personal survey showed that all the members of a family generally do not agree to go together to the same picture, since they always remain confident that it will not provide equal entertainment to all of them. Therefore, it can be said that the interests of the movie-goers are more diversified at present than before. Films come out from various genres and a man wants a choice in selection according to his/her mood. If the selection is a wrong one, the man cannot have any enjoyment and the picture, too, is likely to get an unfair criticism, because different genres of films give different accents to them.

In India, as a matter of fact, we have little scope for any selection. There is no scope for a cross-examination for an individual whether he/she should go in for a comedy, fantasy or musical. One has to divert himself/herself to motion pictures sometimes for his/her physical health and sometimes for mental needs. In absence of any scope for selection, he/she often finds neither the entertainment nor the diversion in a wrongly selected film. Further we do not find taste for movies developed among the ordinary persons in this country, and there only exists a sort of temperamental structure in this respect, for they have not been taught the art of film appreciation. The effect of all these factors is that 85% of the people in India accept what is put before them and they do not select.

Effects of Cinema on Society

The utility of the motion picture as a work of art in the field of entertainment cannot be over-estimated. In the words of Mr. Martin Quigly, "Motion picture history reveals countless examples of the power of the screen to influence customs of dress and habits of public behaviour. The result of such influence is readily discernible to all observers. Not so discernible, but certainly as wide and as thorough are those other influences which result in concepts that determine attitudes toward these essential moralities which distinguish man from beast, moralities which either make or mar civilization."¹

To what extent the motion pictures exercise their influence on the minds of the audience is a topic full of controversy. There are two schools of thought on the subject. One school feels that motion pictures generally influence for a short time and do not bring about a radical change in the basic attitude of the audience. The other school believes that the influence is permanent and is of a provocative nature. Motion pictures are made with money and people spend their hard-earned money and valuable time to see them. It is, therefore, important to examine as to what extent cinema is responsible for bringing about a change in the attitude of the audience, and to what extent the responsibility can be fixed on the motion picture industry.

A motion picture cannot produce the same effect on every individual, as all the persons are not similar in their interpretation and do not possess equally balanced power of judgment. Taking it for granted that all the films produced are vulgar, they cannot affect the entire public adversely, for tastes differ as men differ in this world. To my mind, it would be an insult to human intelligence to assume that whatever is communicated is accepted and whatever is served satisfies the taste of the people. It is so, since even the worst critics of man do not deny him the saving virtue of discrimination.

The effects of the motion pictures cannot be measured without an examination of their contents. An attempt was, therefore, made to measure the contents and quality of the feature

¹Importance of the Entertainment Film: The Annals of the American Academy of Political & Social Science: p. 65.



films of Hindi produced from 1954 to 1959 by taking into account the following characteristics:—Theme—sincerity in story telling—originality—power of appeal to senses—unusual imagination in treatment or viewpoint—simplicity—unconventional techniques—quality of music, photography, characterization, sound recording, direction, songs, art and cast. 8.9% of the feature films out of the total possessed these characteristics in them quite evidently, and the rest could only raise some controversy or the other if the characteristics are present and if their presence can be justified.

On an examination of the details of the settings and locales, only 1% of the feature films depicted other countries' locales. In settings, 52% of the feature films were based on urban, 28% on rural and the rest on the mixture of both. Again 67% of the feature films showed residences of rich persons and about 18% feature films only peeped into the poor huts, and the most interesting issue was that about 65% of the feature films were centered around the affairs of young men and women. No doubt, these pictures had the incidents of older people or children but in a secondarily manner. The justification for such a behaviour on the part of the producers can only be that they simply cater to gain patronage of the young blood, which in reality forms a major proportion of the cinema audience today, besides the fact that majority of our film-stars, who are in prominence, are not more than 35 years and mostly like to come in their teens on the screen. In short, 95% of the feature films do not offer any realistic study of life and there always exists some over-emphasis on false values of life showing elaborate decorations, furnishing and unusual wealthy atmosphere.

About 60.2% of the feature films show love at first sight, and when the object of love is lost, all sort of things like fighting, revenge, murder and drinking are blended into the plot. A scrutiny of the scripts of Hindi feature films, produced during 1958 and 1959, showed that 60% of the films showed scenes of drinking, 40% of fighting, 32% of torture, 33% of robbery and thefts, 13% of picking pockets, 11.3% of smuggling activities, 12% of gambling and black marketing, 60% of either attempts to murder or murders and 16% of rape and abduction.

Therefore, the feature films which we see daily in the country can be termed good as long as they are taken as a source of passing time. The moment we feel to accept them as models of our life or think that our behaviour should be patterned on their incidents, we are more likely to neglect them. Our feature films in majority, therefore, can only be said to provide the opportunities for light fun, and very rarely they depict some social goal which can benefit the community at large. It is simply because they provide, in most of the cases, an escape from the daily social problems and do not offer social realities and their solution. It all is simply the outcome of the fact that our feature films are produced for personal profits and no attention is devoted to the needs of the audience. Truly speaking, the seeing of majority of the feature films produced in the country does not constitute a worth-while leisure activity and is regarded, nevertheless, a wastage of time.

It cannot be disputed that motion pictures create a greater sense of awareness among the audience about the way of life by showing it on the screen. On a close examination of the pictures produced throughout the world, it is seen that any deliberate and definite policy is occasionally expressed through them except in those pictures which come out of the Communist countries. Impact of the Indian cinema on the audience can be briefly summarised as : (1) It brings similarity in outlook among the audience with those of the film-stars. (2) Youngsters especially develop a tendency of admiring the film-stars. (3) It creates potent influence on the modes of life, and fashions in dress, hair styles and accent of speech are adopted from the

pictures. (4) It creates a dislike for work and a desire for high life. (5) It brings about an anti-social behaviour in many cases.

Adverse effects of the motion pictures are seen all the more in our country because majority of the persons are not economically very well off. Whenever they go to movies, they witness fantastically rich and glamorous things and on returning home they only find a poor meal and clothes insufficient to cover even their bodies. What they see on the screen and what they find later on in their lives make them think how unsuccessful they are in comparison to the hero or the heroine of the film. The result is not amazing, but is natural owing to the fact that all is at variance—what they are and what they see.

Among the movie-goers of the world, the percentage of adults is the highest. Each new medium invented has tended to embrace a younger group of devotees more easily and likewise the motion pictures seem destined to absorb us from the cradle to the grave. It is universally admitted that a mature mind is affected differently from a tender one, and the tender one gets the effect sooner. A mind is said to start maturing after 14 years, and, as such, we have two groups before us: one from 14 years to 30 years and the other of those who are less than 14 years.

Taking the first group into account, we find that a man remains in a constant process of change during this period. He/she leaves school and joins college, leaves college and enters in life becoming an earning member of the family. His/she social status also changes somewhere during this period when he/she is married. Thus, he/she undergoes a definite turn at each stage. And at every turn his/her environment, outlook on life and mental frame of working get a set-back. The result at the final stage is, therefore, the outcome of so many factors. Since, we are concerned here with the motion pictures only, it would not be out of point to take an account of other means of communication out of which significant and important is the reading of comic books.

Motion pictures are blamed for demoralising the adults. In April 1953, the *New York Times* reported of 1,000 Princeton University Under-Graduates rioting and screaming, "We want sex and we want women". In India, Kulapati's letter No. 95 to Bharatiya Vidya Bhawan, Bombay, reads as, "The demoralising effects of cinema films and literature glorifying crime and carrying sex relations, coming particularly from U.S.A. and by imitation produced in India, have been undermining the moral inhibitions of the younger generations, with the result that the university student taking the law into his own hands has been accepted as nothing abnormal."¹

Taking an account of those, who are boasting of their riches and are actually controlling the resources of half the world, we find that the number of crimes committed in U.S.A. in 1950, rose from 1,790,000 to 2,036,510 in 1952, and for the first half of 1953 an F.B.I. release on September 9th, reported, "One murder every 40 minutes, one rape every 29 minutes, one robbery every 8.8 minutes, one assault every 5.7 minutes, one auto theft every 2.3 minutes and one burglary every 1 minute." It is not late when the Welfare and Health Council of New York City estimated that there are close to 300,000 chronic alcoholics, to whom drinking is a compulsive illness in New York City alone. In India, if an account of this type is taken then the position will be found nevertheless lesser in magnitude.

It, however, cannot be denied that the morality of the adults is at stake, and the responsibility rests on so many factors. Motion pictures alone, therefore, cannot be put to blame. People's reactions to motion pictures are conditioned by their own experiences and values. Much of the time of each adult is spent outside his/her home, and this time exercises a potential

¹The Hindustan Times : March 4, 1956.



influence on him/her. If he/she goes to college, he/she finds a disparity between him/her and his/her class-mates and professors. If he/she goes to office, the disparity exists between him/her and his/her fellow workers and officers. Whatever spare time he/she gets, he/she passes it mostly at random either in reading comic books or in playing cards or in some gossips. The net result is that he/she only gets a subtle distortion of human values. The contribution of the cinema is only that the semi-darkness of the hall adds a new colour to it.

The influence of the motion pictures does not remain constant and immense, and is mostly shortlived. It varies from person to person. The following are some of the replies received from the adults, during my course of interview, about the influence of motion pictures exercised upon them.

"In my city there are no shops where I can take my boy friend and, therefore, have some movements and moments of enjoyment in the cinema."

"The glamour of the films has created a vocational feeling of becoming a film-star."

"When I see films I get extremely restless about my way of life."

"Films are like a Black-Horse wine, the more one has the more he wants."

"I am never tempted by the magnificent set up in the movies, since I always felt it as all made up measure."

The boy who tries to imitate Dalip Kumar or Raj Kapoor, the young girl who likes to dress herself like Bina Rai or Madhubala does not base his/her moral attitude on that of the hero or heroine, whose physical mannerisms he/she copies for some time. It is hardly a deliberate act or a well conceived notion. As a matter of fact, it is difficult to decide the nature of the influence exercised by the motion pictures. The thing, however, commonly stands that any bad work done by an adult is attributed to his/her habit of going to the motion pictures.

Taking the other group into consideration, we find that the mind of a child is more alert and the complexes formed in tender years are not easy to overcome. In short, children grasp things at a quicker pace than adults. Requirements of the children are different from those of adults. Nature and taste for selection also differ. Children are found quite enthusiastic for motion pictures. Children up to 6 years of age are taken to films, in most of the cases, out of compulsion by the parents because there is none with whom child can be left at home. Thereafter up to 10 years of age, the child goes with some family member or the other, and after it either he/she himself/herself continues to attend cinema shows alone or with his/her friends. On the whole, as a matter of fact, the child remains in constant touch with the motion pictures from the very beginning. Roughly speaking, one-fifth of the cinema audience of the world is made up of children.

Juvenile public is a relatively recent phenomenon, and separate treatment has been devised for them during the last thirty years. We have special books for children and motion pictures too. The necessity for children films arises, because they cannot understand and appreciate those films which are meant for adults. One, who cares about the future of the country, cannot overlook the children and their future. Child gets his/her mental growth through education and can be educated at home, school as also through the cinema. (It is altogether a different thing that at the moment they see what is unsuitable for them and is harmful for their mental growth.) People are often found saying that motion pictures are producing bad effects upon children, but such persons do not say how and to what extent. We, therefore, have to examine two points : (1) Does the cinema at present affect the growth of children along right lines ? (2) Does the cinema lead to juvenile delinquency ?

Researches carried on these points in Germany, Britain, U.S.A. and in France are just a start on the long road. Taking the conditions in our country into consideration it is found that small children below 10 years of age suffer physically more than morally. Children are generally found sensitive by nature and prefer simple things. They cannot stand the pictures generally meant for adults. Cases have not been rare in which grim sequences showing murders, horrors, fighting, bleeding and tortures in the films have affected their nervous system.

Children have been found in the habit of identifying themselves with the child artist of the screen, copying his/her movements. As soon as their experience and age develop, 'easy' type of films immediately full them into the delusion that dancing, false make-up, glamorous dresses and the external display of love are the only essentials of a normal life. Such inferences occupy their minds till they come to face the hard realities of life after marriage. Children are also found to leave their classes for going to pictures. Adults are found crazy about particular film-stars and so often run away from home for becoming film-stars. These cases are, of course, not very common. An examination was made and it was found that the influence of motion pictures was more apparent in this direction and was found deeper in those cases where parental influence over them had been very deficient. In such cases, the responsibility is of the parents. They failed to pay greater and closer attention and could not display their fatherly or motherly love and understanding in the up-bringing of the child.

In short, the present trend of motion pictures in India is exposing children and adults to the suggestion that the highest values in life are accessible through riches, power, luxury, love, sex and public adulation. The motion pictures in majority glorify the false pattern of life and under this garb of conventional morality; while children experience acute fright during film shows and afterwards experience nightmares, suffer from neurosis and other nervous and physical disorders, and the adults, when unable to reconcile these false values with the actual facts of their life, adopt other means to try their hand on them.

About 60.2% of our motion pictures are based on some type of 'boy-meets-girl' themes. The result of all such films upon the audience—mostly on children and unmarried adults—is generally condemned. The natural sex instinct, growing with adolescence, is generally hustled into silence by overbearing and Puritanic parents. As a result, questions of sex continue to act as obsessins to the growing minds, since their curiosity is not satisfied in a natural and scientific way. Thus, the children, attaining the age of 13, start getting a distorted view of sex and fall into wrong channels in most of the cases. The motion pictures, at a later stage, only help in increasing it.

To sum up the entire position in regard to the influence of the cinema on the society as a whole in India, it can be held that the greater danger of cinema is that it creates confusion in our minds. Survey of criminals has proved in almost all the countries that the inculcation of artificial and false values of life in a child or in adult mind if unfit to be reconciled in actual life, creates a tendency towards crime. And, the cinema strengthens it by creating an artificial world and confusion of values on the one hand, and by teaching them the techniques of committing crimes on the other. In other words, cinema has no more than a necessary influence on a man's criminal tendencies, as it touches the 'safety valve' of man and motion pictures glorifying crimes and likewise acts have bad effects. But it alone cannot be held responsible for exercising bad influence, and the cinema alone does not create decisive influence unless the child or man himself/herself is already vulnerable.

It cannot be justified if the film industry contends that it provides the right type of entertainment that the public wants. In India, most of the producers generally infuse all sorts



of things and genres in one film irrespective of its main classification against the very conception of film genres and their use. It is really a pity that very few feature films are acclaimed by the public and majority of them fail lamentably. The so called comedies or cheap types of detective stories, murder thrillers and musicals are unmistakably disliked by the public. Most of the feature films remain technically and artistically poor. Today majority of the feature films are being turned out as instruments for stupefying the masses with a view to getting monetary returns.

If cinemas have been classified under entertainment in our Constitution, it does not grant a licence to our producers to behave independently without a respect for the Indian culture and heritage. They have still to learn that a feature film in spite of its entertainment values is capable of leaving good and bad influence on the audience. In all countries, history reflects that the writers and artists have been cultural leaders, since they kept a moral and positive outlook on life before the public. Today our film producers in general have no belief and faith in their audience, and, as such, it should not come as a surprise if public has a contempt for the motion pictures at the moment.

Fixing the responsibility on the producers is yet another big controversial point. Coming to a concrete example and taking 'Devdas' feature film as a sample, the following can be observed: In the picture Devdas is the man, who becomes disappointed after wounding the feelings of Parvati and stirring her pride. He could not find any mood for conciliation and on advice of a friend he starts drinking in the company of a dancing girl named Chanderamukhi. He, as a matter of fact, simply starts drinking to find a way out to forget Parvati through drinks. Devdas indulges in more and more drinks, while Parvati and Chanderamukhi continue to plead with him to give it up. Devdas could not leave drinking and continues it till he dies. And his death transforms Parvati and Chanderamukhi. All this has been blended in an immortal tale of love beautifully. If people take an inference from it that drinks are good to seek refuge from worries, Mr. Bimal Roy, the producer and director of the film, will at once claim that he never meant it and that he is not responsible if people take a wrong impression from the film. But, Mr. Bimal Roy will have to agree that it is quite possible for an uneducated and tender mind to derive such a conclusion. It is true that it was never the wish of the producer and director, and his ideology in the picture was altogether a different one, but justified is that man too who derives a wrong sense of values and false outlook on life out of his or her ignorance and inability to understand the trend of thought of the plot as a whole.

Indian motion picture industry has not realised so far that the cinema is nearer than a school to the man on the street in this country. It has not been recognised that one can learn quicker from a motion picture than from any other source. In his very first speech after election as the President of the Film Federation of India Mr. S. S. Vasan said, "Perhaps, these people, if they had their way, would build a cinema theatre specialising in higher mathematics, a school for scandal or a gossip college.....and again how ridiculous it is to expect a cinema man to turn into a teacher or a preacher." Such versions coming from responsible persons of the film industry, representing all the sectors of the industry, can hardly free the film industry from the responsibility.

Motion pictures have produced some sort of influence on the audience in all the countries, though there have been some differences in the results. The differences lie because of the close relationship between the drive to root out and the drive to understand and reform, and they are inseparable, as one sparks the other. But in most of the cases, the former lacks an understanding. There have been protests in our country against the present trend of the



pictures, but all such protests have been brushed aside by the film industry. Film producers of other countries act no more wisely in this direction. They are being drawn irresistibly towards their doom. To be more true, it seems that the virtual monopoly of these people in film production has forced a systematic brutalization of human beings by making human emotions dull and degenerating their consciousness.

Today it has become a fashion for the so called 'intellectuals' of the nation to attack and criticise motion pictures attempting to solve the problems of the film industry without any idea and study. Sri P.D. Tandan in his Presidential speech at Nasik of the A.I.C.C. session said, "A specimen of bad use of art and wealth is the films prevalent in society today." Such observations are not peculiar to this place alone. The Archbishop of Canterbury describing Television said, "Nothing less than a perfect disaster. It derives another wedge between the teacher and the pupil, and is bad for the children, who ought to be looking to the personal contribution of the teacher for their own personal growth. It is a dangerous thing when they think that they can be educated by mechanisms from outside." These are only two examples out of hundreds, and little do such intellectuals realize that such negative criticism causes immense harm and improvement is only possible through a positive approach to the problem.

Formation of Film Societies

The vast scope and potentiality of the motion pictures to build the national character by means of sound and healthy entertainment and education have been recognised the world over. The outcome is the result of a good deal of experience shared internationally in a bid to understand properly the ways of life of each country and nation. It was soon discovered that there cannot be any other means to achieve the desired results than through films. And rightly it was felt, because only films have a vital means of instilling an understanding both of the differences between cultures, social habits and customs and beneath all that of the basic similarities between peoples everywhere.

A positive solution to attain the desired result was found within the comprehension of the Film Societies. They can, no doubt, play a greater part in bringing a healthy trend in production of motion pictures and in moulding public taste and opinion for better appreciation of film art by screening best feature and short films of high merit, irrespective of any consideration to which country they belong.

It was on June 20, 1959, that a society for prevention of unhealthy trends in films was inaugurated in Bombay, and thereafter societies were formed in many other cities with the same aim. Another step in this direction was taken up by the Films Division, Ministry of Information and Broadcasting, Government of India, in June, 1959, when a film study group was set up. It was mainly formed with an aim to stimulate interest among the people to recognise motion pictures as a product of art and as a means of education and medium of information. To have an enduring result and effect, it has been proposed to promote the study and appreciation of films by means of lectures and group discussions, soon followed by exhibition of quality films.

The University Grants Commission also visualised the need and importance of developing a keener sense of better appreciation of film craft and a Universities Film Council was inaugurated on December 13, 1959. A scheme of starting film clubs in the Universities, where outstanding films of different countries will be shown to students regularly, has been approved. Fourteen Universities have joined the Universities Film Council so far and more are expected to join. Film Societies are to be formed in Universities and Colleges under the scheme and a



Federation of Film Societies is also to be formed to meet the arising difficulties and to guide and serve as a liaison between different societies. The Universities Film Council is to become a regular registered society, and the total expenditure is estimated at Rs. 1,20,000 in the initial stages to achieve the desired goal.

These activities show the growing consciousness and recognition among the people and the leaders that films have a vital force in moulding the youngsters. As such, the emergence of a better standard of appreciation of the cinema art is bound to foster a sense of producing better films among the producers. The basic approach, however, can bring healthy results only if efforts are continued in a true national, non-political and non-sectarian manner.

Movement of Children Films

The problem before every State and the Government is that of moulding the future citizen, and the future citizen will be none else than the child of today. The problem, therefore, is to make our children fit to live in society with their notions fully developed towards their responsibilities which go side by side with Rights. And can it be achieved better than the experience acquired out of life. Perhaps not. And as such, the State, the Government and the leaders have a duty to fulfil it. The easier way to attain it is to develop the child by leaving good impressions upon the tender mind. It was realised not too late that social transformation is possible only through the transformation of human beings, and special attention was devoted to the upbringing of the children. Soon the question was taken up if there are special books for children why should there not be special films for them. U.S.S.R. took the lead and afterwards those who came in the line are U.K., U.S.A, Czechoslovakia, Denmark, Germany, Sweden, Japan, France and India.

Soviet Russia planned films for the children for the first time and became pioneer in the field of supplementing the lecture hour with the motion pictures. Today studios like 'Soguzmuttfilm,' 'Sojuzintorgkino' and 'Mos-film' produce children films regularly. Such films are not merely produced as a by-product but occupy a prominent place on their production schedules. As soon as the film is found popular with the children, it is dubbed in all the languages. These films are not only shown in special shows at cinema houses, clubs etc., but regularly in cinemas which are specially meant for children. 'Pioneeria', from November 26, 1931, also played a significant role in the field by screening the creative work done by youngsters in the Soviet Union. This children's newsreel, stimulated great interest among the young school boys and girls and developed the juvenile film production.

Besides production of children films, efforts were also made to study and generalize the whole problem with a view to make a proper approach to understand child psychology in order to provide more suitable material to the growing young spectators.

In England, in 1944, Mr. J. Arthur Rank took the problem of films for children in his hand and arranged special shows of children films in his circuit of 400 cinemas. A special department known as 'Children's Entertainment Film' laid a permanent foundation of the movement by producing 181 films during its existence of five years till 1950. The efforts of Mr. Rank were highly appreciated. In 1951, a Children's Film Foundation was set up, as a non-profit making body, to produce, distribute and exhibit films, under the able control and guidance of Miss Marry Field. This body was financed out of the funds of the British Film Production Fund and is now financed by regular annual grants from the British Film Fund Agency from October 20, 1957. The total amount of grant for its first two annual production schedules was

£ 279,883. (About Rs. 48.51 lakhs) With this amount, the Children's Film Foundation made 9 features, 8 two reeler stories, 16 short films, 1 short colour film and 1 adaptation from 1 foreign feature film. The grants for 1953 and 1954 were of £125,000. (About Rs. 21.7 lakhs) The films so produced are being distributed to the four groups of cinemas and in this manner are shown by all the cinemas in the country in rotation.

In America in 1938, a separate organisation called 'Teaching Film Custodians' was set up to assist the educators to use the films in the class-rooms. The body operates as a non-profit making body and as an affiliate of the Motion Picture Producers Association of America. While this body is actively supported by the film industry, its direction and control in regard to its policies are exclusively in the hands of nine educators—among whom Dr. Mark May, Director of the Institute of Human Relations of Yale University and Mr. Stephen M. Corey, Professor of Education at Columbia University, are important figures. The result is that 80% of the schools in America show films as a regular part of class-room instruction. Some 60 producing concerns make films for class-rooms. In 1955, 70,000 prints of Hollywood subjects edited for class-room use were sent out by Teaching Film Custodians to schools and colleges and were viewed by 40,000,000 students. In 1955, some 780,000 institutions had the projectors. The President of the American Motion Picture Producers Association, Mr. E. Johnston also established an Educational Services Department within the motion picture industry as a further measure of co-operation with the film industry and the nation's educators. Thus, the film industry of America is contributing much without any financial returns to itself.

Czechoslovakia specialises in live cartoons and marionette films, which children of the world find fascinating. From 1945, the year in which film industry was nationalised, production of children films became more systematic. As the State assures all the necessary facilities for the production and exhibition of films suitable for children, the movement has been very progressive.

In Germany, 'Schonger Film Company' at Munich has completed some 32 shorts for children since 1948. Others working in the sphere are 'Diehl Films' at Munich, 'Bochner Films' at Wirsberg and 'Zengerbing Film Production' at Berlin. German Corporation for the promotion of films for young people was also set up at Munich in the first half of 1951. It is a non-profit making organisation dealing with the production and distribution of films for the children. The partners are the Deutsche Bank, the Bayerische State Bank and a number of private individuals. It hands over the work in the hands of the producers who are well known for their talent. The purpose is to create a positive influence on the children.

In Japan, the Toho Educational Film Company and the Nippon Eiga Sha Limited, in particular, make children films and distribute them so that they may be used in programmes intended for children.

In France, three producers—L'Ecran Des Jeunes, Sinika Bo and Fred Orain—produce children films. The efforts are purely individual without any help from the authorities.

In Italy, some films are only made accidentally and special efforts in this direction are not traceable.

Denmark, Sweden, Norway and Finland are also engaged in the production of children films. They have formed a co-operative union in the field, which helps each country to co-ordinate the work and to share the experience of each other. The results since then have been very encouraging.

Some about 18 countries are also engaged in the production of children films, but their activities cannot be called spectacular. They, however, have recognised the cause of the movement and try to stimulate interest in children films.

*Children Films Movement in India*

In India, a voluntary organisation named the 'Cultural Film Society' focused the attention for the first time in this direction. It organised a children's film festival in Delhi in 1952. In 1953, some support from the film industry was also accorded and two more festivals were organised. The Government of Uttar Pradesh, Delhi and Mysore also helped the movement by exempting the cinema shows meant for the children from the Entertainment tax.

A Children's Film Society, as a result, for production and distribution of children films was registered on May 11, 1955, with its office at Delhi. Ministry of Information and Broadcasting, Government of India, decided to enlarge its activities by giving grants in the following manner:—

1. The entire cost of a feature film to be produced in the first year.
2. 75% of the cost of a feature film and of 2 short films during the second year, provided that the grant will be reduced correspondingly if the income from the distribution of the films exceeds 25% of the cost of the second programme.
3. 50% of the cost of a feature film and of 2 short films in the third year, provided that the grant will be reduced correspondingly if the income from the distribution of the films produced under the second programme exceeds 50% of the cost of the films produced in the third year.

It was also proposed that a State Government can get a separate representation on the society after giving a contribution of Rs. 25,000.

The work of the society is managed by the Executive Council which is nominated by the Government of India.

The following table gives the details of the grants given to the society by the Ministry of Information and Broadcasting, Government of India.

TABLE IX.—GRANTS RECEIVED BY THE CHILDREN'S FILM SOCIETY

Year	Grants received	Remarks
	Rs.	
1955-56	50,000	Initial grant for establishment.
	1,80,000	
1956-57	3,80,525	
1957-58	4,00,000	
1958-59	3,08,718	
1959-60	5,75,000	
	65,000	To make 9 regional versions of its films.

The Films completed by the society so far have been :—

TABLE X.—PRODUCTION BY CHILDREN'S FILM SOCIETY

<i>Year</i>	<i>Name of the film</i>	<i>Kind</i>	<i>Length</i>	<i>Language</i>
1956-57	Char Dost	Feature	7,800 ft.	Hindi
	Jal Deep (Light House)	Feature	8,400 ft.	Hindi, Tamil & Telugu
1957-58	Ganga-Ki-Lahren	Short	N.A.	Hindi
	Ram Shastri Ka Nyaya	Feature	7,000 ft.	Hindi
	(Adaptation from Prabhat's Ramshastri)			
	Bal Ramayan	Feature	7,000 ft.	Hindi
	(Adaptation from Prakash's Ramayana)			
1958-59	Scout camp	Feature	8,000 ft.	Hindi
	Haria	Feature	6,000 ft.	Hindi, Bengali & English
	Gulab Ka Phool	Short	1,500 ft.	Hindi, Bengali & English
1959-60	Panchtantra	Short	N.A.	Hindi
	Travel	Feature	N.A.	Hindi

Besides these, a story telling commentary has been added to the following British films.

1. Mardi and the Monkey.
2. To the Rescue.
3. Bush Christmas.
4. Circus Boy.
5. The Secret Cave.

The following Russian films have also been dubbed.

1. Chuk & Gek.
2. Crow & Fox.
3. Lu Brothers.

No State Government paid Rs. 25,000 to the society and secured a separate representation by August 1, 1960. However, some interest has been shown by each State in exhibiting the children films, but that, too, has not been very encouraging. The co-operation mostly rested up to the extent of exemption of children films from Entertainment tax.

Some of the foreign countries extended their co-operation to the society, and U.S.S.R. presented a few films and 20,16 mm. projectors and U.S.A. gave 40 filmstrip projectors.

The needs of the children in the country, however, remained untouched in spite of five year's working of the society. There is shortage of children films and exhibition facilities. Children films also do not get proper exhibition facilities in absence of any scope for profits. The society can draw some benefits from the way in which the movement has been promoted in other countries. The distribution of children films is done on a percentage basis for a fixed period or by the sale of all rights in specific territories for a lump sum in so many countries. They are exhibited in England by children's clubs, in special Saturday matinees in America and in special cinemas for children in Czechoslovakia. The aim of the movement can be best served only when the children in the country can see such films. The society, therefore, should make more efforts to secure more exhibition facilities.

The delegates in International Conference on the technique of producing television films for children, held in London on October 29 and 30, 1959, were not satisfied with the films produced by the society. In fact, they felt that public funds are being wasted in the name of children's films every year. Such a feeling about an organisation, which got an allocation of



Rs. 25 lakhs in the Second Five Year Plan, calls a review of the affairs of the society and its working and a change in the entire set-up for the benefit of the children. The very first film produced by a private producer named A.V.M. for the children entitled 'Hum Panchi Ek Dal Ke' won the Prime Minister's Gold Medal—the highest honour in the field—leaves another question for examination in face of the fact that any film produced by the society could not qualify to such a honour so far.

So many private enterprising producers have also started the production of children films and many import such films for commercial considerations. Foreign Embassies also arrange free shows of such films, but as many of the films do not come up to suit the prevailing conditions and atmosphere within the country, they lose much of their impact.

Movement of Educational Films

Several producers are engaged either in production or in imports of educational films on commercial basis. Besides this, the Central Ministry of Education maintains a film library and loans out educational films as well as those which are produced by the Films Division and have some educative value. A National Board for Audio-Visual Education was also formed to work in this field in 1953. The following scheme for the development of Audio-Visual Education was approved for the Second Five-Year Plan.

1. Establishment of State Visual Boards.
2. Establishment of Film and Film-Strip libraries on a State-wise basis.
3. Production of Non-projected Visual material by establishment of special workshops by the utilization of Teachers' Training Institutes.
4. Supply of 16 mm. film and 35 mm. film-strip projectors to District libraries set up under scheme 4-C of the Central Government.
5. Introduction of Audio-Visual Education in Teacher's Training Institutes.
6. Organisation of special courses for training in Audio-Visual Aids in education in schools.
7. Development of special projects undertaken by State Governments.
8. Supply of Radio sets to High/Higher Secondary Schools in the country.
9. Supply of Audio-Visual Education Mobile Vans to all Districts.
10. The items of publication of a periodical, production of 35 mm. film-strips, dubbing of approved films produced in other countries, encouragement to private producers in the production of Visual aids and equipment and popularisation of the film-strips were also taken up.

To-day practically every State Education Department has a Audio-Visual section engaged in normal activities. Majority of the States keep a film library, many of them have arranged radio sets and projectors to schools and arrange school broadcasts. Some of them have arranged these facilities in each District. But full scope of the scheme could not be implemented due to financial stringency.

National Institute of Audio-Visual Education keeps a Central Film Library and has one mobile cinema van. The Central Film Library had 1,620 films, 1,200 film-strips and 390 educational charts in 1954. Now, as reported on June 28, 1960, it has 4,400 films, 1,900 film-strips and 300 charts. In view of the heavy demand for films by the members, the library keeps duplicate and triplicate prints of popular films. The total number of film-shows arranged by the Mobile Cinema Van has been as per table below:—

TABLE XI.—CINEMA SHOWS BY THE CENTRAL FILM LIBRARY

Year	No. of shows arranged	No. of films shown	Remarks
1953-54	225	900	It is reported that an average attendance for each show has been of 500 persons.
1954-55	340	1,892	
1955-56	340	900	
1956-57	364	N.A.	
1957-58	325	N.A.	
1958-59	347	1,892	
1959-60	320	N.A.	

Problem of Children and Educational Films

Different organisations and departments are working on the children and educational films and in absence of any co-ordination and co-operation between them much success could not be gained. They are found working with similar objectives on identical lines and little has been realised so far that much success can be achieved only if the whole issue is taken up from an united front. It would not only reduce costs but would cause greater benefit on the whole.

Students learn more quickly, remember more of what they are taught and retain the facts longer when their lectures are followed by films. Films based on literary or historical works stimulate considerable interest in reading of those subjects. Facts have proved that the seeing of a film is a silent reading. It further adds to the armoury of the good and the average teacher, and opens for the children new windows on the surrounding world. But there are several problems and difficulties in the production of educational films, and the most important is that of the subject and the presentation. These two things require a sound understanding of child psychology and more skilful handling, as children like and understand more from close-ups. The other is a commercial set-back. Though these problems look very acute, they are not so difficult and impossible to be resolved. Much can be achieved, if there is courage. The United Nations Organisation is doing commendable work in this direction. It has taken up an international agreement eliminating tariff and trade restrictions on the circulation of educational films and other visual and auditory materials. 11 countries had signed the agreement by July 1954, and now there are some 30 countries on the list. Such a step is bound to produce effective results, as throughout the world except in the U.S.S.R. the production of children films is in the hands of a few isolated specialists lacking finance and handicapped by deplorable working conditions. There are special papers for the children in almost all the countries. (Number of maximum circulated copies of such papers being 750,000 in England, 400,000 in Italy, 200,000 in France and Germany and 120,000 in India.) And still the children are found going through the papers meant for adults, and the same is true for the motion pictures. But, despite all fears and down right scepticism, pioneers have to push forward with hope and confidence into this vast and still unknown territory, convinced that they are heading towards new horizons of educational opportunity for their children.

Production of colour films for the children will bring more fruitful results as they prefer colour films more than the Black and White. Production of educational films for the children is most important and necessary. The existing circumstances and costs only warrant the



GENERAL INFLUENCE AND ATTRIBUTES OF THE MOTION PICTURES

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production of such films in 16 mm. size, so that they may be cheap and can be utilised more advantageously in schools and colleges. The view of the Film Enquiry Commission of 1951 that the expenditure in producing educational films cannot be justified owing to their small demand at the moment was premature. The estimate of the Film Enquiry Commission of 1951 that a film for ten minutes duration will cost about Rs. 10,000 to Rs. 15,000 can be reasonably reduced by about 50%, if the work is undertaken in 16 mm. size. The expenditure should not be justified in view of monetary dividends alone in the early stages, but will have to be taken in view of the welfare of the nation's children. The screening of such films can be easily done in cinemas also through a 16 mm. projector by using a 4 inch lens from the cabin itself. If the film proves very useful, it can further be blown up to the standard size of 35 mm. for general use.

Each film will be needed for a few days in a year in each school or college, and the existing financial position of our institutions would not make it economical and practical for them to purchase the films individually. The films, therefore, should remain in a library which should be at the headquarters of every district affiliated with the office of the District Inspector of Schools. This library should lend these films to the institutions when required. The other problem is of the projectors, space for screening and the teachers familiar with the work. It is impossible at the moment for every institution to have a projector of its own. So, the library should keep a few projectors for the purpose of lending them to those institutions who cannot afford to purchase them. The problem of space will, of course, be very outstanding for some time to come, but the best use will have to be made of what is available. Every institution, as a matter of fact, has some big room or hall, which can be converted into semi-darkness so as to turn it into complete darkness when required for the projection of the films. The front wall of the room having white surface can serve the substitute of the screen. On improvement of the position, provision should be made for every institution to have a special place, according to its requirement, for the projection of such films. The question of teachers can be solved by providing refresher course in this direction to those who are already in the line, and steps are being taken for it by the Central Government. For new-comers in the line, a course of this type should be included in B.T. or L.T. classes, as the case may be, making it compulsory for every one. On these lines the aim can be fully achieved within a period of five years. The work is not difficult, since we have so many precedents in this field in other countries, and benefit can be derived from their experience. We need concrete steps in this direction and the immediate returns should not be taken into account in view of the fact that whatever will be done and achieved will not only stand for the existing juvenile public but for the future also, as juvenile public renews itself every three years—much more quickly than adult public.



CHAPTER 3

Industrial Organisation in the Film Industry

Diversity of Work in Film Production

As many as two hundred seventy-six crafts and trades go to make the movies. Hundreds of persons work at these jobs, both big and small. Every job is important for a picture and every person forms an important part in its production. A finished motion picture, as we see it on the screen, therefore, is the result of a collaboration of all the persons working in the production unit and studio. A studio is just like a vast workshop, where the labour of each, however, diverse in character, adds to the quality of the motion picture.

Division of Labour in the Film Industry

At the inception of the motion pictures, one man behind the camera was all in all. As the time passed, the technique of the motion picture production and the taste of the people underwent a radical change. It was difficult for a single person to bear the whole weight of movie production. He, therefore, made all the other persons subordinate to him and linked a series of joint undertakings. This interdependence made everyone equally indispensable, and the human tendency to barter and to work for the benefit of each and all brought about the division of labour in the film industry. The producer also welcomed it, as he got exactly the precise quantity of work desired. The existing picture of the division of labour in the motion picture industry is given on page 41.

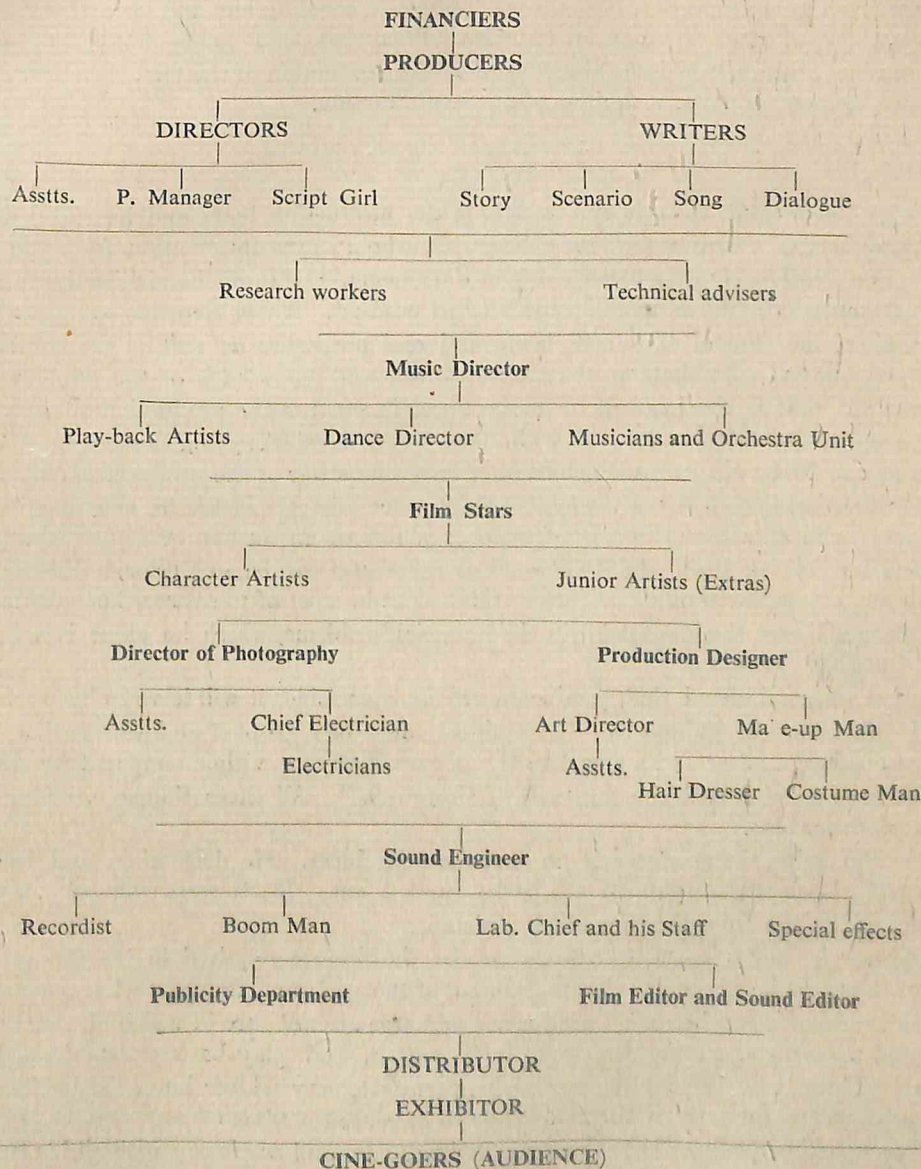
Function of Each Individual

An account of the function and responsibility of each individual is important in order to understand the existing division of labour and its justification in the film industry.

Financier

The financier is one who gives or arranges money at his risk for the production of a motion picture. Each film is independently financed, and one who lends the major sum remains the financier of the production. The financier, except in the case where he also acts as a producer, does not have any concern with the making of the film in the broad sense. In some

Division of labour in the Motion Picture Industry



cases, however, he is found giving out his intentions for particular elements to be included in the film, and it is for the producer to accept them or not. Other persons know very little about this man except the producer.

In other countries film financing is done out of financial assistance received from the banks to an extent of 50%. In India finance is only secured out of private sector by the efforts and tacts of the producer. The person who provides the finance, besides charging a high rate of interest, also takes a royalty. Producers do not carry here any assets and have to



satisfy the financier by providing the releasing rights of the picture. In spite of many assurances given to the financier, they do not hesitate in cheating him and in their attempt they lend themselves so often in financial troubles. Financiers lend money to the producers for various reasons and very seldom take interest in the production of the film, since they, in most of the cases, do not know the technique of movie production.

Producer

The producer fulfils the role of a captain in the production team and has been described as, "The producer of a motion picture is the person who governs its creation from the time of its conception until it is ready for showing in the cinema."¹ "In his hands lies the supervision of every element that goes to make up the finished product. These elements are both tangible and intangible, the control of human being and real properties as well as the control of the artists' temperament, the shaping of creative forces and knowledge of the public needs for entertainment."² It is the business of the producer to see that the production of the picture is carried on smoothly. He decides which film is to be made, who is going to work on it and how much money is to be spent. As a matter of fact, the power of the producer is unlimited, but his role varies according to his personality. In France, the producer, so far was generally a businessman, who entrusted the role of making a film to an author or to one who formed a corporation for making films. In Hollywood, the producer can be an author, a director, a film-star or simply an employee of a film corporation. But in most of the cases, he coordinates the creative elements from the standpoint of the financial problems, which he alone is supposed to judge and justify.

If it is once admitted that producers are indispensable, it will have to be accepted that he should be a man of judgment. "A producer must be a prophet and a general, a diplomat and a peacemaker, a miser and a spendthrift. He must have a vision tempered by hins-sight, the patience of a saint and the iron-will of Cromwell."³ All these things are true for the associate producer also.

One who helps the producer is an executive producer. He determines and decides how the plan and wishes of the producer are to be carried out. He is responsible for the smooth production of the film from the time of his assignment.

Producer in India is one who arranges for the finance required in the film production. In 65% of the cases he also holds the megaphone of the picture. Any one who can manage to procure some finance can become a producer, and cases are not rare in which film-stars, camera men, sound recordists, music directors, lyric writers and play-back artists have been the producers. Those who become the producers, therefore, very seldom know the business side of the film production and most of them continue to increase the films of poor quality. Production manager occupies the place of the executive producer here and carries on with all his functions.

Director

The film is made step by step as the director sees it. He is concerned with continuity, camera angles, control of action, tempo and numerous other factors that affect the telling value

¹Naumberg : We make Movies : p. 2.

²M.J. Wrigly & E. Leyland : The Cinema : p. 35.

³L. Lasky : The Producer Makes a Plan : Article.

of the story. He makes the camera man to see through his own eye, and break the entire story into sequences according to his own conception. He is the man who creates a situation, builds it up and carries it through a logical conclusion making the film-stars perform their parts mechanically without a note of over-acting. The director has never to under-estimate the importance of the human element to inject the basic human quality, which is so desirable in motion pictures. A clever director fires the imagination of his audience with not only what he shows to them but with what he leaves out, as movies tell their stories by reaction as well as by action.

Techniques and abilities of the directors differ from person to person. The skill, imagination and technique of a director can cover the deficiency of a film-star to a very great extent. The director cannot enjoy privacy in his work, and has to keep a community feeling and spirit in the unit.

Directors in India work on their own productions or for others, either on a contract basis or on a monthly salary or on a percentage basis in profits. The functions vary in each case according to the terms of work. Directors working for others in Calcutta have been still found retaining more powers in every respect than those working in Madras and Bombay. Directors of Hollywood enjoy better freedom within the frame-work of the budget laid down than elsewhere.

Assistants to the Director

The assistant director, the production manager and the script girl being the director's right hand work under him, and attend to all those details for which the director has little time to attend. The assistant director while learns the job also makes sure that all the required things are ready before the camera goes in motion. The production manager keeps every body informed about the shooting schedule and looks to all that would make the shooting proceed smoothly. The script girl keeps a complete record of everything that goes on the sets. In short, these persons carry all those jobs which enable the director to carry the shooting continuously.

As many as four assistant directors are engaged for an average production in the Indian industry. They are mostly found to be the relatives or friends either of the director or of the producer. Except one of those persons, who works in close collaboration with the director, others are generally found doing odd jobs during the shooting period and command little respect.

Writers

Motion picture production requires the sequences to be grouped according to sets and filmic punctuation, because the shooting is never done in the logical sequence of the story. The story-writer after finding an idea develops it to a clear and logical end, and then the scenario writer prepares a careful script scene by scene as is going to be filmed. A lyric writer is indispensable, since a song depicts a character's state of mind, a symphony which sets the mood of the audience towards a particular scene. The dialogue writer provides the required dialogues to the story. The ideas of all these persons can be original or can be derived out of some story, novel or play. There cannot be any hard and fast rules for the number of writers which should work on a story.

Most of the story, script, scenario and lyric writers here do not know the exact technique of writing for the films. In 80% of the cases, directors carry all these assignments. It is very



rarely that they possess any cultural and literary background and, therefore, very seldom provide original material.

Technical and Research Workers

The research worker and the technical adviser work on the story to make sure that there does not remain any 'boner' in the script and that the events happen in the same way as shown in the script. The main purpose of these persons is to ascertain that the persons in the script act, talk and dress in the same way in which the actuals have done or would do, and then to help and guide the specialists of all the other departments to carry on the work on the lines of exactness.

In India, such persons are rarely known and the director has always the major say in all such matters.

Music Director

The auditory mood of the motion pictures which can be most effectively created out of music cannot be eliminated. The music director provides the music to the scenes according to the requirements to prepare the audience emotionally to catch the impact of the image more easily. The importance of his work has been expressed in these words, "A song which expresses a character's state of mind, a symphony which sets the mood in a scene from pure filmic art, or musical sounds which are suggestive rather than pretentiously imitative of nature, are all musical compositions which form an integral part of the filmic and musical work."¹ The music director works in close collaboration with the author and the director. He must share the emotions felt by the director out of his treatment to be capable of transforming them into musical sounds. Music, however, should not overpower the impact of the story, as it is successful only as long as it is within the context. He attunes the songs and then makes the playback artists to sing the songs as required. He produces the desired effect out of his orchestra unit consisting sometimes of as many as 140 musicians playing different musical instruments in an ensemble.

Anyone who has some knowledge of musical compositions and influence on the director or on the producer can get a chance in music direction in India. By providing some catchy tunes to songs he attains the ladder of fame and popularity, and continues to increase the cheap impact of music in the pictures. Some good directors, however, have now started giving opportunity to some well-known musicians of the country to handle music direction.

Film-Stars

The cast of a picture consists of a hero and heroine to play the leading roles, character artists to play the important side roles and other artists to play the rest minor roles. All the persons who portray these roles are called the actors or actresses. Acting is a part of turning 'make believe' into reality, which is created out of the body of the person playing the role through his or her voice, gestures and movements. It, however, can be intensified by the film-star's intelligence, imagination and experience coupled with training. Art, as a matter of fact, demands deep observation, hard work and training with practice, and there is no exception for

¹J.B.Levy : The Art of the Motion Picture : p. 187.

the film-stars. Film-stars are living persons and they eat and suffer just like the ordinary persons, but they have to live in a particular style irrespective of their position to create an impression and to be able to appeal to the public imagination. The personality, acting talent, suitable roles and exploitation are some of the elements which go to make a film-star popular, but there cannot be any sure formula for it. Looks are important for the motion pictures and not the complexion of the face. Most of the persons have to bear a sort of social odium at the time of coming to the film land.

In our country, search for talent is not carried on intensively and there is no training ground for the artists. There always exists a shortage of the film-stars. Those who have attained the ladder of fame seldom prove worthy of the roles assigned to them, but they carry on with the roles even when they are square-pegs in round holes as long as they are paid handsomely.

Director of Photography

The director of photography, camera man and the assistant camera man work under tremendous pressure of work for long hours to translate every one's abstract ideas into concrete images. They are the persons to reach on the set early in the morning as everything depends upon them. They cannot sit around between the 'takes' playing rummy as they have to manage for the next shot. The director of photography has not only to supervise the filming of endless tests before and during shooting, but also has to sit, after every one has packed up, to view the previous day's rush prints. To borrow a phrase from Harry Truman, "He has become a four ulcer man on a six ulcer job."

Under the director of photography, work the electricians. Head electrician is called the 'gaffer' and the electrician—the 'juicer.' Their work is to light the sets with a dozen type of lights under the instructions of the director of photography.

Production Designers

Production designer supervises the designing of the picture. The art director designs the sets and works in close collaboration with the camera man so that the desired effects may be obtained. The costumes are dealt with by the ward-robe people, who arrange them according to the needs and keep them clean and in good condition during the shooting of the picture and after it. The builders, painters, carpenters, joiners and plasterers work under the art director and make the sets as required by the script of the picture. The riggers erect the wooden scaffolds on the set to hold the overhead lights. The property man furnishes the set out of the properties stored in the studio or arranges the decoration from outside. Special property man supplies all the details from pen points to chandeliers. The stage hands called 'grips' move scenery and equipments and work as all-round helpers on the set.

Make-up Experts

The art of cosmetic application is an integral part of the motion pictures. The make-up man makes the film-stars look in the desired manner as wanted by the camera man in view of low key, medium key and high key tones. The work is difficult, as many times all the faces of the film-stars have to be made of one colour in spite of different skin tones. The bumps, scars or freckles on the faces are also to be covered. He constantly remains on the set as he has to

dash out between takes with a cloth pad and powder puff to pat the face of the film-stars. He comes earlier to complete the make-up of the artists before the shooting starts and goes after the make-up is removed.

Sound Recordist

The head sound recordist, also called the 'mixer', sits on the sound control set which has outlets for four to six mikes and volume controls called 'pots', and wears a special type of high fidelity headphones during the recording session. The recordist, sitting in the recording room or in the recording van, threads the film and adjusts the control and light valves. The 'mixer' signals the recordist to start the sound camera and the recording equipment. The final sound track is married to the film to get the desired effect to match the scene and the tempo out of the sound as required by the director.

Laboratory Workers

Persons working in the laboratory develop the sound film and the picture film and after development make the positive prints. Special 'effect' men make the trick work complete in the laboratory, and give dissolves, fades, montages and wipe-outs where necessary and left out by the camera man.

Publicity Men

Publicity men take the still pictures on the sets and turn them into big size enlargements and posters. They have also to write stories about the shooting incidents, film-stars and the production to see that news of the picture reach the readers and the audience in the most effective and alluring manner.

Editor

The art of editing is the art of concealing art and craftsmanship. The editor, after receiving the print along with the negative, cuts out the undesired shots from the print in order to make the length of the picture such as to depict the maximum possible impact of the story in it. He has to select every shot out of thousands which contribute materially to the development of the story most effectively. The result of good editing is achieved when the shots and scenes change without straining the receptivity of the audience.

Specialization in the Film Industry

The work in the studios is carried on just like in factories, but the difficulties of the persons in the film industry are quite different from those elsewhere. In factories, workers are found working on machines bringing out the products of a standard pattern, but the film industry being a production centre of fine art, everything cannot be produced after a set pattern; it requires variety at every stage. This characteristic does not enable the persons to acquire a definite habit of doing a particular work so as to gain perfection, but only provides an opportunity to acquire a sort of experience in the concerned vocation. The nature of work remains the same, yet the final result has to be of a different kind having a new shape and form every time. In other crafts, the worker has to perform exactly the same set of operations day

after day on things exactly the same shape and, therefore, acquires specialization which enables him to move his fingers exactly as they are wanted by almost automatic action and with greater rapidity. This thing is not possible in the motion picture industry, as every movement of the worker depends on a deliberate instruction from the director.

Specialization means efficient and good work, which ultimately results in popularity and scope for getting more work at higher remuneration. It is, however, different in the film industry. Type casting of the film-stars is a result of specialization in the portrayal of a particular type of role, but the same instead of giving better opportunity and scope to the film-star proves detrimental to the development of his or her versatile ability and talent. Popularity of the film-stars is generally the result of their good performances in the pictures. It does not, however, improve and bring good results as in other industries, and mostly takes away the creative desire of the artists making them concentrate on the exhibition side of their physical charms.

The word specialization, however, is important in the film industry. Some persons are called specialists and, thus, are pampered, flattered and glamorized and at the same time scorned and hated by those who carry on the flattery and the entire glamorising. Specialization in other industries brings strong individuality to a worker giving him greater freedom in his working sphere, but does not give a licence in the film industry to a single individual to command the exclusive power and authority in his work. Besides this, the artists and other persons are very seldom allowed to function within the framework of their training and background like engineers, doctors and likewise persons.

Monopoly and its Effects in the Film Industry

Monopoly is quite strong in the motion picture industry, but is of a different nature as there exists a competition in it. The man of power more often than not tries to engage persons of continuous success and fame simply to check their rising popularity and bring them under control. They are made to work in a picture which turns out ultimately a flop at the box-office. The impact of this thing is so strong that even great losses are not taken into account by the man of power. The suggestions of the so-called talented persons are ignored, not for the reason that they do not sound well or would not add to the quality or would not make the picture a box-office success, but for the simple reason that the imposition of will of the person in power always gets top priority. Persons commanding power derive satisfaction from the face to face flattery and false praise by the persons working under them and never understand any contempt which is shown at their back. This face to face flattery is so rampant in the motion picture industry that persons very seldom realise real and correct values of their work. The fight for domination without any real knowledge and concept of friendly working, therefore, deprives most of the persons from the intended business end.

Power is said to bring authority and a competence for making right decisions with it. It can be achieved out of wealth, talent, ability, experience, hard work, tact and luck. Each factor has its own repercussions on the man who gains the power and decides the course of relationship with the persons coming in contact. Power in the motion picture industry is generally attained out of wealth earned through tact and luck, though persons always continue to feel that it is the result of their talent and ability. The fight to gain power and position in the film industry is so much that every one can be easily noticed carrying the desire of becoming producers and taking up several other vocations simultaneously. The fight among the

established producers exists to gain a chain of cinemas besides distribution circuits. In Hollywood too, the real backbone of the monopoly has been in the control of production, distribution and exhibition by the same company. The impact of this has been so severely felt that cases of breach in this sort of monopoly have come before the Law courts very frequently. In India, however, this tendency of gaining control over all the three avenues (production, distribution and exhibition) of the film industry has just started.

In other industries, where monopoly exists and entire work is controlled by a few, intrinsic worth is given due recognition. But the persons, who have any ability in the film industry, cannot command respect of their viewpoints before those who are in power, on account of the danger that they may be termed 'difficult to handle' or 'difficult to work with.'

All the motion picture production is not in the hands of one person or company, and is shared by a multitude of comparatively small rival producers. They have to struggle with one another for the attention of movie-goers, and spend more on advertisements and, thus, cannot avail themselves of the many advantages and various economies which result from production on a large scale. They cannot afford to spend much on improved methods of production, as to have an unlimited command of capital is a difficult thing for them.

Those producers who have attained a name and reputation for their banner like 'Gemini', 'R.K. Studios', 'A.V.M.', 'Raj Kamal Kala Mandir', 'Bimal Roy Productions' and others though do not take into account the interests of their consumers very seriously, but certainly realise that their popularity depends in a great measure on people's approval of their pictures. No doubt, they have a practical monopoly of their banner and talent, but like other monopolists they do not feel worthwhile, as a matter of business, to take lesser amount for their pictures from the distributors to enable the patterns to get into the habit of cinema going. It is not very surprising attitude of the producers, as the sacrifice by a monopolist of part of his present gains in order to develop future business differs in extent rather than kind from the sacrifices which a young firm commonly makes in order to establish a connection. Let us take a concrete example of a Railway Company holding monopoly and feeling that by taking less charges than the cost of operation, they will increase and encourage the persons in travelling and gain more profits later on. In such a case, this company though not pretending any philanthropic motives, yet finds its own interests so closely connected with those of the purchasers of its services, that it gains by making some temporary sacrifice of net revenue with the purpose of increasing consumer's surplus. So, the producers should regard a gain to the cine-goers as equal in importance to gain to themselves.

There are many factors which facilitate monopolistic tendencies in this industry. The uniqueness of each motion picture, the star system and limitation of cinemas in each city and country are some of the inherent factors which are not found subject to any control.

To-day the individual exhibitor has gained more control over his own operations. He is no longer forced to accept distributors' verdict. His own policies determine his mode of business. Likewise, the distributors say which exhibitor has made the best offer for a film. Bookings of films is not solely done upon the merits and without discrimination.

Truly speaking, competitive bidding is very controversial in the film industry. Films are not generally marketed on merits. All the producers do not possess equal access to the best possible facilities. Various tendencies have substantially decreased the possibilities of success of the new-comers. The industry has not realised so far that the competition, as a matter of fact, should exist on the quality—moral and artistic—of the films, rather than on other elements which do not contribute to the progress.



Need for Co-operative Working

Co-operation is, though, the basic factor now-a-days in every industrial organisation, but it has not rooted out competition. It, however, makes the competition healthy, creating an urge among the individuals to improve the quality of the product and to work for common profit of all. Competition in the motion picture industry, in the absence of any spirit of co-operative working, does not create any urge of self-improvement.

No doubt, there is a division of labour in the film industry, but the movie making is a highly collaborative affair in which no one can work all alone. The struggle for control and domination, which creates a lack of respect for each other's work in the film industry, therefore, is injurious to the very growth of the film industry. Persons in the film industry know well that their status is transitory and that they can never be sure of the period during which they are likely to remain in a particular ladder. Still all the persons of a single production unit are not generally found working together for a long time and their relationship remains effective mostly for the production of a few pictures. The man of power generally deserts the persons of his production unit, if he is able to achieve success. But in times of deficit and crisis, he flatters everybody and claims his relations as personal ones in order to get co-operation. It has not been appreciated in the film industry, and particularly in India, that co-ordination and co-operation of persons in the work provides a new zeal to all, and that the conditions in which one has to work leave marks on the final product. The value of co-operative working among the members of one unit cannot be over-estimated for the motion picture industry, and it is very essential for bringing about improvement.

CHAPTER 4

Localization of the Motion Picture Industry

Places of Localization

The production of motion pictures started in Bombay for the first time and later on found its way into Bengal, at Calcutta, in 1917, and in South, at Madras, in 1921. Bombay, Calcutta and Madras, therefore, are the three major motion picture producing centres today. Others are Poona and Kolhapur in Bombay State, Salem and Madurai in Madras State, Alleppey and Hyderabad in Kerala State and Coimbatore in Mysore State.

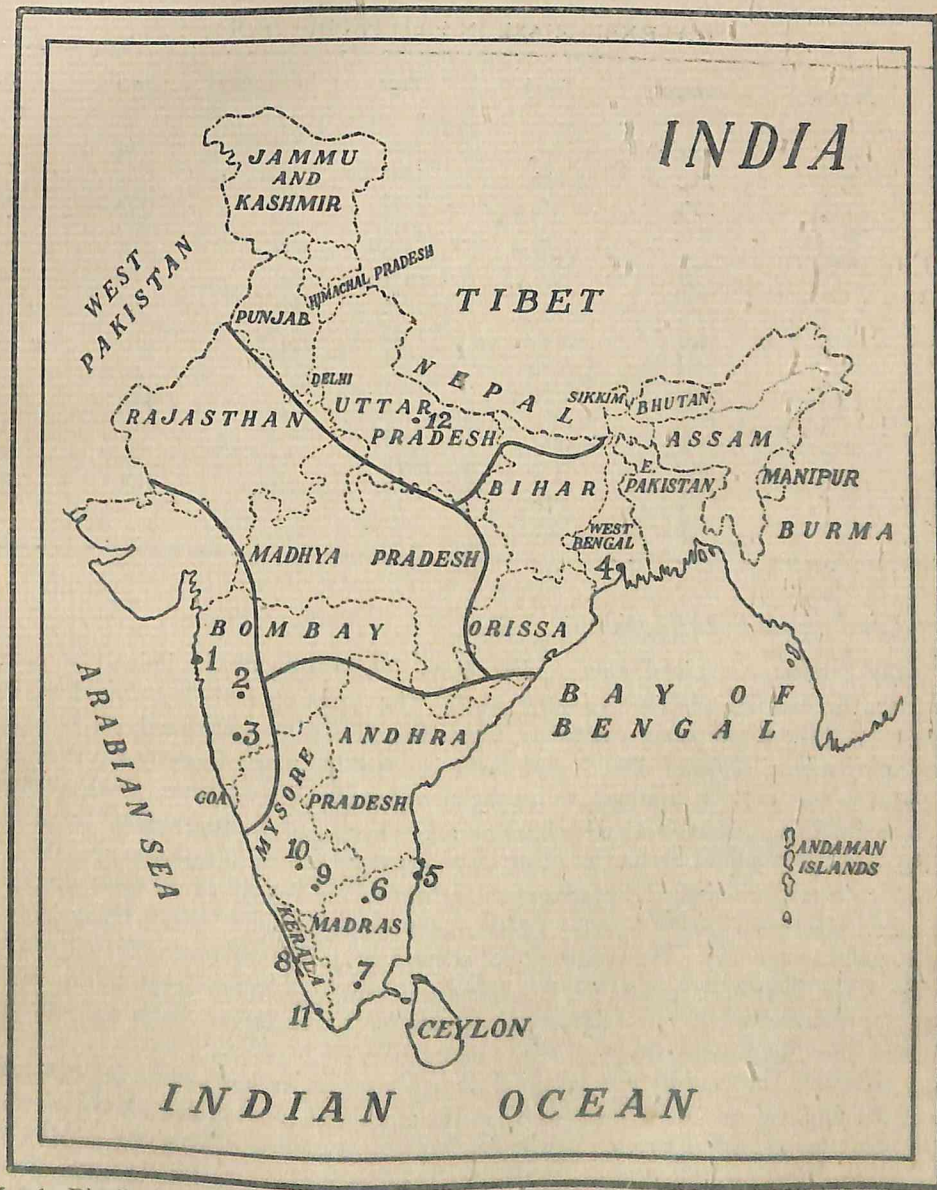
There has been a gradual growth of studios in the country. In 1950, 1955, 1957 and 1959, the number of studios was 50, 60, 69 and 73 respectively. The following is the distribution of the studios and laboratories, as existing on March 31, 1960, and their location can also be seen in a map on page 51.

TABLE XII—DISTRIBUTION OF STUDIOS AND LABORATORIES

<i>S. No.</i>	<i>Place</i>	<i>No. of Studios</i>	<i>No. of Laboratories</i>
1	Bombay	26	16
2.	Poona	3	3
3.	Kolhapur	2	1
4.	Calcutta	14	6
5.	Madras	15	12
6.	Salem	2	1
7.	Madurai	1	Nil
8.	Alleppey	1	Nil
9.	Coimbatore	2	2
10.	Mysore	4	2
11.	Hyderabad	2	Nil
12.	Lucknow	1	Nil
	Total	73	43

Total number of Studio floors is estimated at 180.

It is significant to note that about 13 studios just exist in name and practically no production activities can be seen in them. Thus, only about 60 studios continue the production work, and the owners of a few of them produce their own films.



Map 1—Distribution of Studios and Laboratories in India. Locations are numbered as in Table XII.

The producing concerns in the year 1956, in Bombay, Calcutta and Madras States were about 323, 138 and 173 respectively. On March 31, 1960, the total number of producing concerns in the country was 679. Many of the producers are found working under two to four names for various reasons.

The share in feature film production of Bombay, Bengal and South is given in Table XIII and is illustrated graphically in Graph III on page 53. It can be seen that Bombay alone produces about 45% of the total films on an average and next to it comes South.

TABLE XIII—SHARE IN FILM PRODUCTION

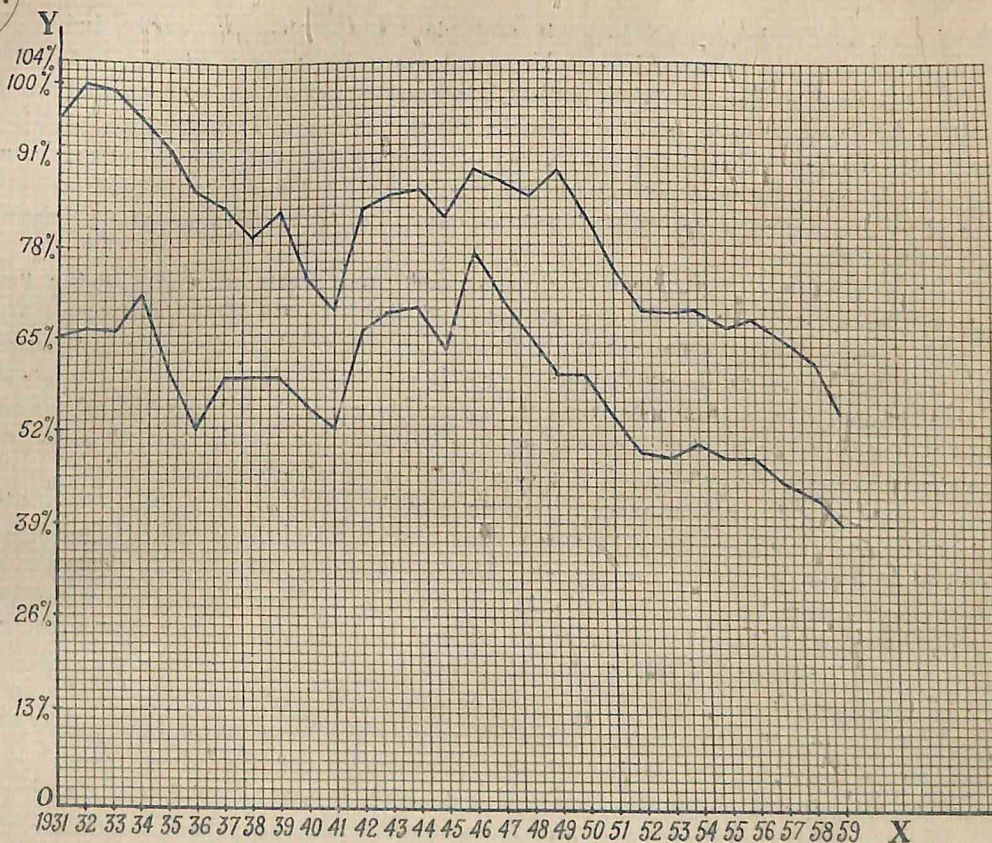
Year	Bombay	Bengal	South	Year	Bombay	Bengal	South
1931	64%	32%	4%	1946	77%	12%	11%
1932	65%	35%	Nil	1947	70%	17%	13%
1933	64%	35%	1%	1948	65%	20%	15%
1934	71%	25%	4%	1949	60%	29%	11%
1935	60%	32%	8%	1950	60%	21%	19%
1936	52%	34%	14%	1951	54%	20%	26%
1937	59%	23%	18%	1952	48%	21%	31%
1938	59%	20%	21%	1953	47%	21%	32%
1939	59%	24%	17%	1954	50%	19%	31%
1940	55%	18%	27%	1955	47%	19%	34%
1941	52%	17%	31%	1956	47%	20%	33%
1942	66%	16%	18%	1957	44%	20%	36%
1943	68%	17%	15%	1958	42%	19%	39%
1944	69%	17%	14%	1959	38%	16%	46%
1945	63%	19%	18%				

Factors Leading to Localization

All the factors that lead to the elementary localization of the industries have been effective for the motion picture industry also. The geographical location has its own advantages. All the three places—Bombay, Calcutta and Madras—are on the sea surface, and, therefore, enjoy a semi-tropical climate and ensure an ease in living. In early days the shooting of the pictures was mainly confined to outdoors under steady sunshine. These places freely offered these facilities with attractive backgrounds giving splendid geographical substitutes for every phenomenon required from the sand to the water. These places, being cosmopolitan cities, further offered primary advantages of cheap labour and supply of all type of persons in plenty to meet the requirements of extra artists. Persons in the show world, being 'glamorous', are accustomed to easy life. The semi-tropical climate provides ample scope to them to lead such a life. The beautiful things like sea-beach etc. create additional possibilities and extend invitation for outdoor shootings. The climate, being moderate, further helps the process of the film industry where high temperature is not required.

The industries in general are localised in such places as have plentiful raw-materials. In spite of the fact, the raw-material required in the motion picture industry is always imported, Bombay, Calcutta and Madras grew up to be important centres of business. All the major companies that distribute the raw-materials have their head offices at Bombay and branches at Calcutta and Madras. The film industry has, therefore, continued to take the prompt delivery of the goods without any delay and without incurring extra charges for transport etc.

The growth of a particular industry at a particular place is not merely influenced by the richness of the soil of the place, but also depends on the commercial facilities. And patronage of the product by the people of the place is no small factor. All such things were



GRAPH III—SHARE IN FILM PRODUCTION OF BOMBAY, BENGAL AND SOUTH

O—X represents years and O—Y shows the percentage of feature film production.

This graph shows the share of Bombay, Bengal and South in picture production as shown in Table XIII. The upper portion represents the share of South, that in between two lines indicates the share of Bengal and the lower brings out the share of Bombay. The graph illustrates that Bombay alone produces 45% of the total feature films produced in the country. It is mainly because production activities have deep roots in Bombay from the beginning. Now, since South is more active and rational in approach, its share is being increased. Bengal has come under crises though it is known for quality and realistic pictures.

found favourable at these places and helped the growth of the motion picture industry. The progress was soon marked out by the facilities of international trade, and localization followed the fortunes. These places provide till today the major portion of the returns on the pictures at the box-office to the producers.

Advantages of Localization

When an industry has chosen a locality for itself, it cannot easily be changed. It helps the people following the same trade and profession to get the advantage of understanding one another. It facilitates inventions, improvements and appreciation of good work. It can effect economy in the trade by making the subsidiary trades possible and giving way to organised traffic in it.



Employers, as a rule, are apt to go to any place where they can easily find workers with the required skills, and the workers seeking employment like to go to places where they are likely to find a good demand for their skills. Localization resolves this problem and develops the social forces to co-operate with the economic forces. It creates a constant market for skill and enables the workers to select out of a variety of employments, and affords an opportunity to the employers for selection according to their requirements. The worker, if is thrown out of employment by one employer can seek refuge more easily by getting an alternative employment elsewhere under the system.

It makes the free interchange of ideas possible and creates economy in the use of materials and machinery. It avoids the wastage and the left-outs of the consumed material get an easy consumption in other spheres. Taking the industrial point of view into consideration, we find that all the studio equipments are costly and their rate of depreciation comes to a high percentage. The equipments can only be put to use with economy and advantage, if and when total production of films is carried on on a larger scale. Localization, therefore, saves the individuals from the worry of employing capital in the industrial outlay separately.

The structure of the motion picture industry is such that it derives utmost advantages out of localization. It has already been seen that there is a high frequency of coming in and going out of the new producers every year. The establishment of a studio demands huge investment ranging from Rs. 10 lakhs to Rs. 15 lakhs, and it is physically impossible for every one to have his own studio. The studios are already more in the country than are actually required. Every studio at the moment is unable to get sufficient working shifts so as to cover even the costs of operation. Some of the studios, as a result, have been closed and a few are on the way of closure. The localization, therefore, enables the new-comers to try their hands in the field of production. The product which is taken out by the film industry is such that it requires a seal of approval from the Censor Board before it can be exhibited. If the film industry had not been localized at a few places, there would have been more delays and trouble in getting the censor formalities completed.

The working of the film industry is one of co-operation and close collaboration. The localization makes possible a unity among the same class of persons and makes them united for a common cause and mutual help. It puts the workers on a better position of bargaining, and provides opportunities to them to understand their own problems more closely.

Disadvantages of Localization

Fortunately or unfortunately, the concentration of the motion picture industry has been in the cities where the cost of living has been very high. The high cost of living presents many difficulties for the low paid workers. The majority of the persons working in the film industry are very poorly paid, and their earnings hardly enable them to meet both their ends. Consequently they have to incur heavy debts. Studios are far away from their residences and they have to leave early morning for the work and reach home late in the night. A major portion of their salaries is also swallowed by transport fares and it further reduces their emoluments. The localization has also given strength to some more enterprising capitalists to form their units to create a tendency of monopoly. Such a tendency results in the victimization of the smaller workers and reduces their bargaining power. Many a time it led to labour disputes and created dislocation in the work.

The motion picture industry is one of creative art. The localization creates a tendency



in the film industry to choke originality. Sensationalism is an important outcome of it, which twists practically every producer and makes the producers indulge in bizarre attractions one after the other. The atmosphere, as a result, becomes so sickly that it is some time beyond all remedies.

Growth of Film Colonies

A close observation discloses that the film industry is localized virtually at three places, but the studios are found located at different places haphazardly, since in the early stages they were built wherever the capitalists got the space. The studios are far away from the places of residence of the artists and technicians. It is only in recent times that the film industry has realised the importance of film colonies and appreciated that such colonies would merge the entire working of a place into one common channel. However, the studios which are coming up now are being built at distant places from the city with a better look, though the main factor for such a decision is the availability of land at cheap rates rather than the advantages.

The residential places of the movie makers up till now were at different places, and were generally in upper class suburbs erected in modern style. But in recent times, separate colonies are being built up. Such colonies have their own small centres of business from where the movie makers can meet their minute to minute requirements. This development of residential film colonies will make these persons more of introverts. It would not, however, matter much as the movie makers in general have been found mixing, talking, moving, enjoying and working with the persons who either hold equal or higher status. The working in the studios and the characteristics of the line further make the personal contacts with the persons belonging to other professions difficult.

Hollywood and the Localization

Hollywood and Los Angeles present a more acute type of localization. Hollywood is the only centre in the world where nothing is manufactured except the dreams on celluloid. This place enjoys all the possible advantages of the localization. Los Angeles is a colony where only movie makers and studios are found in general. The place has its own shopping centre, and provides all the necessary facilities for modern living.

Extension of the Film Industry at other Places

There are several reasons which can explain and account for the initial concentration of the film industry at Bombay, Madras and Calcutta. Owing to the insular position of these places, the film industry enjoyed so many advantages and facilities not easily accessible at other centres.

The present tendency of frequent shooting at locations has created doubt in certain quarters that there is a possibility of the extension of the film industry at other places also. Advocates of this policy do not seem to have realised that the shootings at locations are more difficult and expensive than in the studios. It demands more time, worry and the trouble of transporting equipments from one place to another. And, all this means more expenses. There are, besides, technical problems and difficulties in the way, as the outdoor shooting mainly depends on sunshine and the shade is unwelcome because it arrests the progress of work. So, it must be clearly appreciated that more or less shooting at locations is done for the sake of verisimilitude.



The free traffic of the film-stars and the technicians from one place to another and mobility even on international level further lends support to such an intention. An examination of such a traffic revealed that, more often than not, it was due to the consideration of money, as the persons get better payments at other places than their native place afforded. In some cases it was also the attraction of a paid holiday and a desire to have a change in climate. It offered a better scope for the test of the talent and personality of the artists and provided a stimulation to the artists in majority of the cases. In majority of cases, persons only like to go to those places where they find the conditions more improved, and where their talents may find a better play or their reputation a better scope.

There have already been a few cases in which some enterprising persons took the risk of opening studios at other places. But all such enterprises bitterly failed. The difficulty was not only of getting good technicians and artists, but was also of getting regular occupation in film production. The studios opened, therefore, could afford only occasional facilities to the producers coming to the place for location shootings.

Although the film industry is still predominantly localized in Bombay, recent tendencies clearly suggest that the film industry is gradually spreading out to Madras in output quantitatively and to Calcutta qualitatively. Some of the Provinces have succeeded in attracting the film industry, but on the whole the locational trends suggest an unmistakable tendency for the concentration of productive activity at the original locations. The failure of the film industry at other places reflects that the original locations continue to possess some decisive natural and economic advantages, and that these centres were in no way unscientific and irrational. In comparison to Bombay, Calcutta and Madras, the film industry does not seem to have fared well at other places.

The study of Bombay, Madras and Calcutta, centres of film production, tends to suggest that certain constituents of costs like raw materials, wages and salaries, power, rent and taxes show much wider variations from centre to centre than other constituents of costs like rate of interest and depreciation. While the former constituents of costs show greater propensity and flexibility to locational changes, the latter remain comparatively unaffected by them.

All this leads to a conclusion that the localization of the motion picture industry at the three centres—Bombay, Calcutta and Madras—has been so deep rooted, as is also clear from Graph III and Table XIII, that it is now difficult to divert the film industry to other places with advantage.

CHAPTER 5

Raw Materials and Equipments

Problem of Raw Materials

The growth of an industry can never be smooth, as long as its functioning is dependent on the import of raw materials. Decay sets in, and becomes intensified, as the expansion of the industry begins to clash with those who export the raw material. Nevertheless, to develop industrial undertakings, a backward country must retain for itself the national wealth drained off by the foreign companies, acquire industrial equipment, create an internal market by raising wages and living standard, cut down the import of foreign products by a stiff tariff to encourage the home production—in short eliminate imperialist domination. But unlike other important film producing countries, we depend entirely on imports from other countries, and getting the supplies of raw-film and equipments at reasonable prices and in adequate quantity has been a basic problem of our motion picture industry.

Classification of Requirements

The requirements of the motion picture industry can be roughly classified as :— (1) Raw-film—Negative film, Sound film and Positive film. It can be either Black and White or Colour. (2) Equipments—Photographic equipments, Sound recording and reproducing equipments, Laboratory equipments and equipments used in exhibition. These equipments can further be classified as cameras, magazines, stands, dollies, cranes, lenses, filters, various type of lights, back projection machines, incandescent lamps and arc lamps, editing and play-back machines, rewinders, synchronisers, reels, film splicing machines ; microphones, mixers, effect filters, amplifiers, recording cameras and film phonograph machines ; processing machines, printing machines, sensitometers, densitometers, auxiliary equipments ; projectors, screens, rewinders, auxiliary speakers and so many other pieces of small equipments and items of stores which are required for the efficient working of studios and laboratories. (3) Chemicals.

Categories of Consumers

The consumers of these items can be categorised as :—(1) Studios, which produce their own pictures, take up shares in films produced and rent out studio facilities. (2) Independent producers. (3) Independent laboratories. (4) Distributors, who handle the release of films on behalf of producers. (5) Distributors, who secure all rights of the film. (6) Distributors of foreign films. (7) Exhibitors. (8) Retailers. (9) Other persons, offices and organisations.

Raw Material Distributors

Raw materials and equipments, except a few chemicals, are imported, because they are not manufactured in the country. The supplies, therefore, are made here to the consumers by the importers, distributors and the incorporated companies of the respective manufacturers, who also handle indigenous products. There are about sixty-seven suppliers in the country and the following have been found most prominent, commanding a wide market for their products:—

1. Messrs Kodak Limited, Bombay.
2. Messrs Ama Private Limited, Bombay.
3. Messrs Allied Photographic Limited, Bombay.
4. Messrs Patel India Private Limited, Bombay.
5. Messrs Gaumont Kalee Limited, Bombay.
6. Messrs General Radio and Appliances Private Limited, Bombay.
7. Messrs Gramophone Company Private Limited, Bombay.
8. Messrs India Electric Works Private Limited, Bombay.
9. Messrs Eastern Electric Engineering Company Private Limited, Bombay.
10. Messrs Electronics Private Limited, Bombay.
11. Messrs Caroline Max Factor Make-up Studio, Bombay.
12. Messrs Philips Electrical Company Private Limited, Calcutta.
13. Messrs Photophone Equipments Limited, Bombay.
14. Messrs Westrex Company India Limited, Bombay.

Sources of Imports

The supplies are received from U.K., Germany, Belgium, U.S.A., Canada, Italy, Japan, France and Soviet Russia from about 182 manufacturers, who have the advantage of long experience and research in the field of production. These manufacturers, by virtue of their length of service, have gained patronage among the consumers. Their capacity to export depends on their total output, home requirements and the country's economic policy. The demand for their products depends on the quality, prices, technical aid to the consumers and the organisational efficiency. In spite of a pool of the manufacturers, the supplies are made on a competitive basis and they vied with one another in turning out better products and in offering better technical aid to the consumers, the goal being to capture the widest possible market for their products. These manufacturers keep a vigilant eye on those countries where manufacturing is not carried on, and as such India has been a good target for them. Because (1) India does not manufacture any of the items required in the motion picture industry. (2) India occupies third place in the world in film production. (3) India has a greater scope for adopting the latest equipments and techniques.

Distributors' Business Frame-work

The suppliers obtain their requirements from the manufacturers on terms and conditions settled between them. They have a pool here to keep a fixed price for their products within the same quality. As a result, the prices of raw-film and the chemicals are the same for all makes irrespective of any consideration of its popularity. The prices for other items vary owing to difference in features and quality. The business policy is the same with a uniform scale of discounts on each item. The scale of discounts varied from Net to 30% previously, but now net prices have been fixed. The terms of business are 'Cash and Carry', but many parties are accommodated by a few days' credit. In such cases, the payments have to be made by the 15th of the next month for the supplies taken during the current month. The general reputation, standing, integrity, and business relations of the party are taken into account in granting credit facilities. While the discretion of each supplier differs from that of the other, it



is generally found that if one party is accommodated by one supplier, he is provided with the same relief by the rest. The limits for credit are also fixed in many cases by the suppliers to safeguard their money, as well as to avoid any possibility of competition, unnecessary hoarding of stocks and exploitation of the small consumers.

These suppliers make the supplies to the consumers in consistent with their own stock position from time to time, adjusted according to the requirements of the market. Reviewing the past ten years, it is noticed that these suppliers do not restrict the supplies to their customers and make available whatever they have. In times of shortage, to determine the extent of requirements of each consumer, these suppliers work fairly well and are generally guided by the known financial status and integrity of the client, his past purchases and present commitments. They, by all means, try to regulate the supplies among their clients and always show their inclination to implement any directives and decisions of the Government or of their customers' associations. Their concerns are mostly well organised and many are still under the able control of foreigners.

Distributors' Supply Position

The leading wholesale importers have not felt any shortage of raw-film during the last ten years, except in exceptional cases where delay occurred in receiving consignments due to shipping bottlenecks or strikes. Such shortages, being temporary, cannot have a retrospective effect. The manufacturers are fully capable of meeting the requirements, and countries like Russia, Japan and Germany are once again in search of markets for their products after the Second World War. Raw-film imports were under the Open General Licence till 1956. The existing shortage of equipments and raw-film is owing to the restrictions imposed on imports because of the foreign exchange shortage.

Profits of the Importers

Two wholesale importers gave their figures of total turnover for the last three years as: Rs. 566,857 for 1952-53, Rs. 367,948 for 1953-54 and Rs. 627,530 for 1954-55 for Cine-film and equipments etc., given by X, and Rs. 1,000,000 to Rs. 1,200,000 per year for raw-film and about Rs. 100,000 per year for equipments, given by Y.

Importers and distributors also deal with other clients, not concerned with the motion picture industry, and as such their yearly turnovers remain fairly large. Giving due consideration to their investments and establishments, it can be safely held that these concerns earn good profits without any risk and danger of loss.

Small Consumers and the Supplies

Supplies during the war were short due to transport and similar restrictions, shortage of raw material, excessive demand for propaganda films and other regulations and controls. In the immediate post-war period it was felt because of the Import Controls and the large expansion of the producers. Soon after the imports were freely allowed, but the exploitation of the small consumers by those who collect the supplies in excess to their requirements cannot be checked and removed till the affairs of the entire industry are rationalised. The importers cannot be blamed for it, since they always hold themselves in readiness to implement any policy advocated by the motion picture industry. In absence of any effective control among the

Members of the motion picture industry, they have no alternative except to sell their stocks to one who can take the delivery in time on cash payment. The biggest importers, commanding the highest sales, have also not been found associating with the laboratories. Even those two importers, who have their own laboratories, do not take any undue advantage of their position. Their laboratories are up-to-date and provide most perfect and technical services at the rates prevailing in the market. 'Film Centre', no doubt, is of a big importer and all the 'Gevacolour' films are to be processed there, but it is a unique modern fitted laboratory in Bombay, controlled by highly technical persons. Thus, those who obtain the supplies from other sources at an interest of 10% for four months and 15% for six months' time and get their films processed through them are themselves to be blamed, since they remain short of capital and have to pay high rates to insure the risks of credit for indefinite period in most of the cases. Genuine cases otherwise are found very rarely, as they pass such times, if any, by taking their requirements on loan from their friends.

Raw-film Requirements

The quantity of raw-film required in the country depends on the total number of motion pictures produced during a year and the total footage required for each picture.

From the feature films produced from the year 1931 to 1959, from Table III and Graph I in Chapter I, the average for consumption of raw-film can be safely taken to 340 pictures a year, giving due margin for an increase in production in the near future. An account of 350 pictures, taken with full details from the processing laboratories, brings out the average of total footage to 7,17,500 feet per picture in this manner—Negative—55,000 ft., Sound—60,000 ft., Positive for rushes—65,000 ft., Positive for 35 copies at an average of 15,000 ft., per copy—5,25,000 ft. and miscellaneous 12,500 ft. Therefore, the total requirement for 340 pictures would be about 24,39,50,000 ft. In addition to it, we require raw-film for the Films Division, Advertising shots and for trailers etc. The requirements can be estimated to 18 million feet for the Films Division, 55,00,000 ft. for Advertising shots and 50 million feet for trailers etc. Thus, the total requirement of the raw-film can be estimated close to about 317 million feet. This figure arrived at also tally with the average derived out of imports of the raw-film from Table XIV and Graph IV, after allowing due margin for an increase in the near future.

Out of this total of 317 million feet, the requirements would be 15% each of Negative and Sound film and 70% of the Positive film. Taking the popularity of colour films into consideration, a target of about 20 million feet can be estimated for them out of 317 million feet, as more and more feature films, documentaries and news-reels and advertising shots are being made in colour.

The estimated figures of 240 million feet arrived at by the Film Enquiry Commission of 1951 have been surpassed now due to increased activities in production line.

Imports of raw-films remained under Open General Licence till the latter half of 1956. Restrictions imposed thereafter are due to foreign exchange shortage, which is expected to continue till the position of exchange becomes favourable. As a matter of fact, there is no danger in allowing free imports of this material, as the raw-film is only imported according to the requirements, because this item being sensitive cannot be kept in stock for long. This factor seems to have already been taken into account as restrictions imposed are in conformity with a policy of not to arrest the progress of the industry and production activities have shown an upward trend. The manufacturers also require a short notice from the importers before they

can meet their demands. The importers feel that there is no likelihood of any shortage of raw-film for Black and White films provided imports are not restricted severely. In colour films many processes are available and while 'Gevacolour' films seem to be popular with the producers for various reasons, 'Eastman Colour' films too have captured their imagination and are becoming more popular. Shortage in supplies for colour films is not apprehended by the suppliers.

TABLE XIV.—TOTAL RAW MATERIAL IMPORTS IN INDIA¹

Amount is in Rupees and Figures are in lakhs

Year	Raw-film footage	Value of Raw-film	Value of studio equipments	Value of cinema equipments	Year	Raw-film footage	Value of Raw-film	Value of studio equipments	Value of cinema equipments
1929-30	215.01	8.49			1945-46	808.94	29.05	15.38	19.10
1930-31	283.09	11.08			1946-47	1286.23	54.11	23.17	46.70
1931-32	233.46	8.97			1947-48	1742.00	79.96	84.64	61.51
1932-33	255.79	10.86			1948-49	1564.16	76.96	24.53	37.14
1933-34	369.17	15.20			1949-50	1787.50	95.30	11.59	61.08
1934-35	601.01	21.49			1950-51	2085.38	125.59	9.53	61.94
1935-36	606.01	21.02			1951-52	1981.74	135.55	17.58	53.79
1936-37	678.32	23.73			1952-53	2479.41	166.27	10.70	25.58
1937-38	753.27	25.44			1953-54	2074.64	154.89	7.50	21.52
1938-39	742.15	24.01			1954-55	2041.15	151.18	4.57	20.19
1939-40	829.53	31.03			1955-56	3009.55	222.16	7.46	43.25
1940-41	700.29	24.46			1956-57	2700.69	206.28	13.51	51.42
1941-42	925.10	38.83	4.51	6.78	1957-58	2713.19	205.36	13.10	56.39
1942-43	865.53	31.10	1.22	2.15	1958-59	2142.70	164.06	5.46	39.45
1943-44	787.24	29.80	0.41	1.62	1959 Till Oct. 26	2624.11	243.07	1.40	21.73
1944-45	871.73	29.57	1.87	5.67					

Note :—1. All the values given are C.I.F.

2. Majority of supplies in studio and cinema equipments have been received from U.S.A.

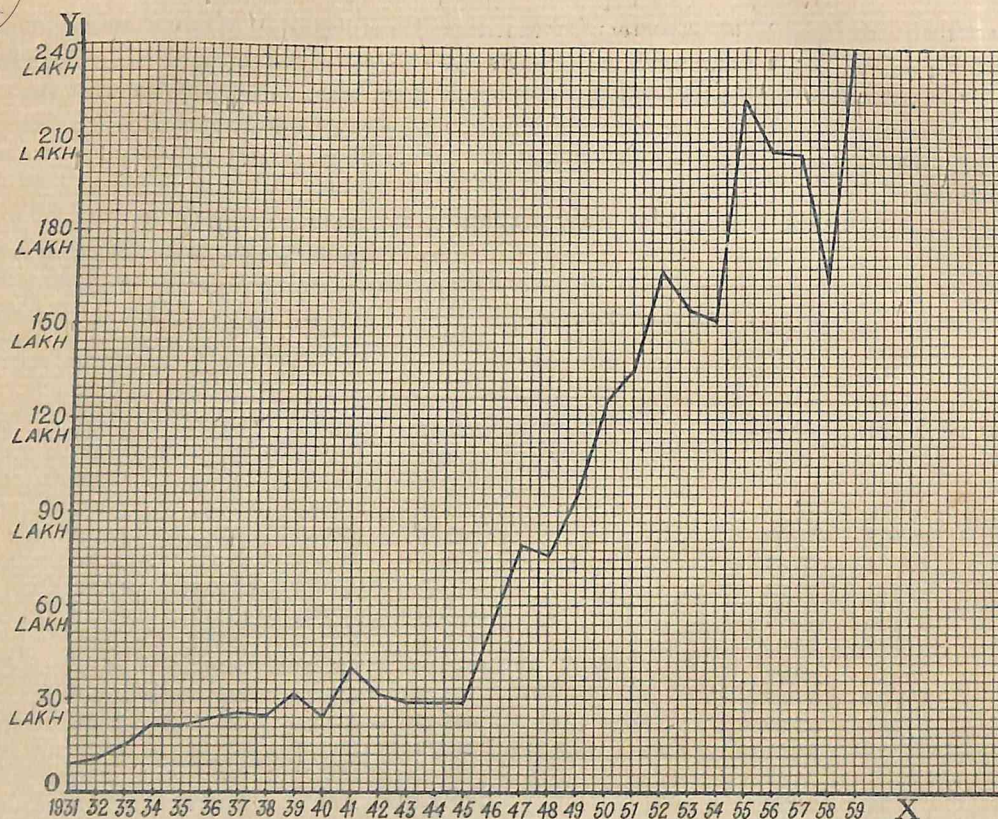
3. The difference in prices in relation to quantity of raw-film is due to difference in imports from different currency areas.

Characteristics of Raw-film

While several makes of raw-film are available in the market, the consumers look to the following characteristic qualities in it, and decide upon their preference accordingly.

1. SENSITIVITY. Its ability to record images with varying amounts of light and the range of light values over which it can usefully be employed.
2. CONTRAST. The manner in which it differentiates between varying degrees of light and shade when processed by a particular method.
3. COLOUR SENSITIVITY. The manner in which differences in colour of the objects are reproduced, compared with how they look to the human eye.
4. RESOLVING POWER. The ability of the film to record fine details.
5. GRAIN SIZE. The size of the silver particles which form the image.

¹Accounts of the Government of India relating to sea-borne trade.



GRAPH IV—TOTAL IMPORTS OF RAW-FILM IN INDIA

O—X indicates years while O—Y shows the value of imports in lakhs of Rs.

This graph represents the total imports of raw-film as shown in Table XIV.

The graph illustrates that there has been a continuous rise in imports after the Second World War due to an increase in film production activities in the country.

Measured with these qualities, 'Kodak' film has been found in the first preference list of the producers and next to it comes 'Gevaret'. As a matter of fact, these characteristics are found in all makes of the films with some varying degrees of difference. However, preferential demand of a particular make of film is there more or less due to its superiority, long and habitual use and its regular supplies. In absence of the preferred make, producers have been found reluctant in using other makes.

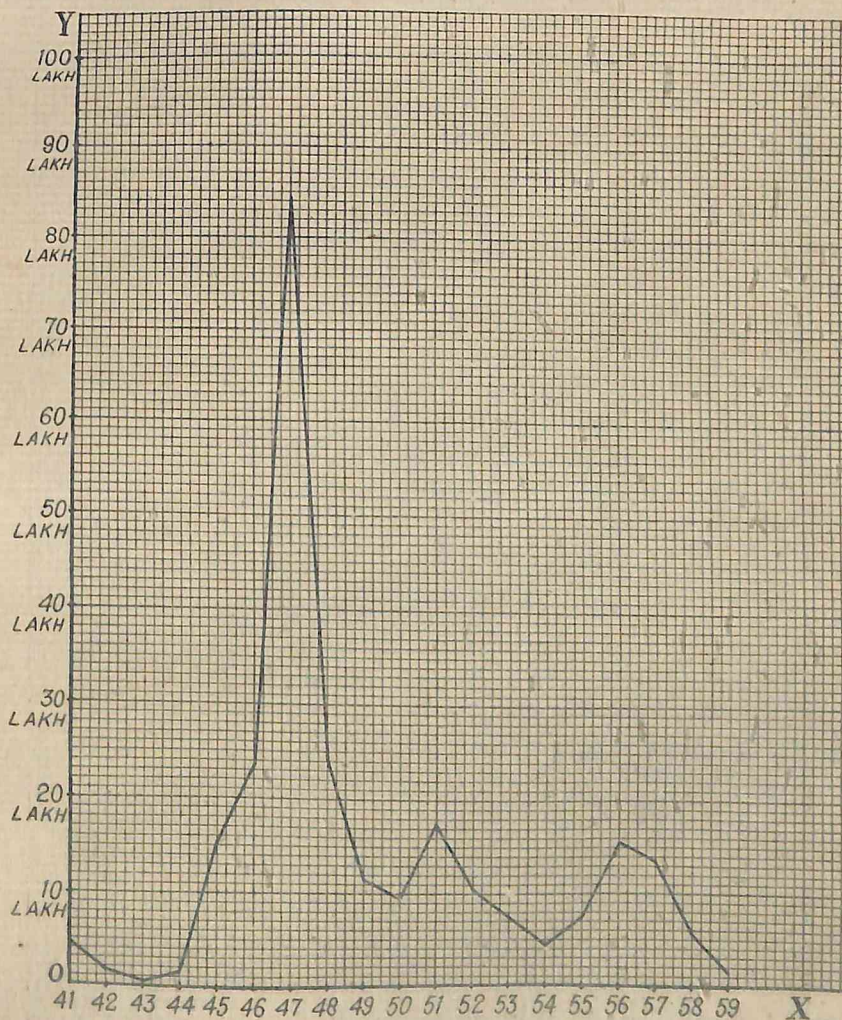
Requirements for Chemicals

Chemicals required in the motion picture industry are for processing of films and for joining, cleaning and duplicating. Most of the important chemicals are now manufactured in the country and their manufacturing needs only a proper development in relation to their requirements. As such, no shortage is expected of chemicals for Black and White films, and some chemicals which are required can be easily imported. As our Organic Chemical industry is under development, we have to depend on imports for special developers and coupling agents

for processing of colour films and for cleaning and joining solutions. The importers feel that there cannot be any shortage of these chemicals from the manufacturers abroad, if the Government of India does not interfere with import restrictions.

Requirements for Equipments

The requirement of studio and cinema equipments depends on the present condition of the

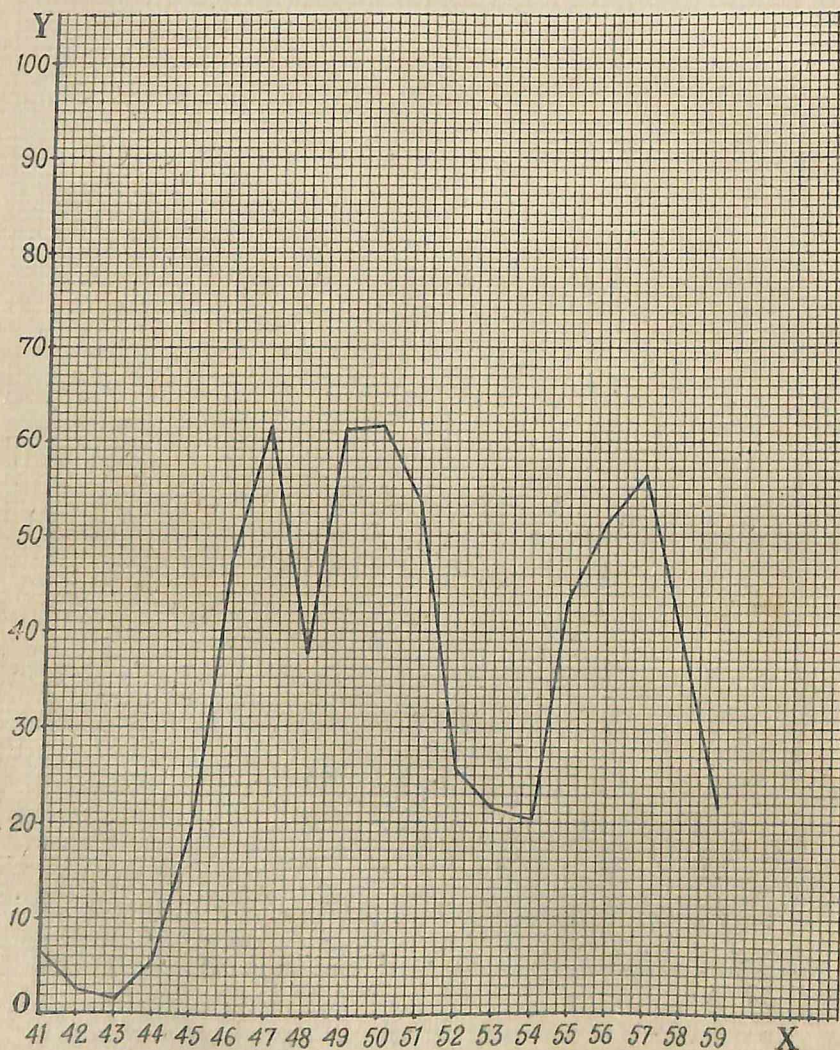


GRAPH V—TOTAL IMPORTS OF STUDIO EQUIPMENTS IN INDIA.

This graph illustrates the total import of studio equipments from Table XIV. O—X indicates years while O—Y represents the value of imports in lakhs of Rs.

An immediate increase in imports is noticed just after the Second World War period, as studio owners satisfied their demands which could not be met out for various restrictions during the war period. After it, the fall in imports is due to the inability of the studio owners to invest money and improve the conditions of the studios in face of keen competition and low margin of profits.

studios in relation to the growing developments in motion picture techniques and the number of cinemas. My personal survey leads me to the conclusion that studios in the country are more than sufficient, though the equipments in them are not up-to-date. The general condition prevailing in most of the studios has been found as follows:—Flooring—bad, Lights—inadequate, Cameras—mostly old and inadequate, Sound Channels—generally of mobile type and need improvement and replacement, Back Projection—practically negligible, Other equipments—far from satisfactory. In laboratories, arrangements for maintaining constant temperature are



GRAPH VI—TOTAL IMPORTS OF CINEMA EQUIPMENTS IN INDIA

This graph brings out the total imports of cinema equipments from Table XIV. O—X represents years while O—Y represents the value of imports in lakhs of Rs.

An increase from the year 1943 to 1947 is noticed due to increase in number of cinemas in the country. Fall in imports is noticed from 1950 as the machinery once purchased serves for about 10 years in this line and new cinemas are not coming up in the required number due to various reasons.



inadequate. Facilities for Sensitometers to check density at the time of making prints are rarely found and used. Lenses and cinema projectors are also needed in much more quantity in view of the existing number of cinemas and the need for their immediate extension.

It is in this background that the country's motion picture industry needs more equipments; firstly to bring the studios to the mark of requirements, and secondly to replace the worn out equipments. Taking into account the manufacturers' position and our imports in relation to their export position, it can be safely held that there is no apprehension of any shortage of the equipments. On the other hand, the position is such that much equipments are not required by the studio owners, since their pockets are limited and they cannot afford new and modern equipments in face of low rentals of the studio shifts, which are due to several factors, most important being the competition among the studio owners. The position of the studio owners can be best judged by the following two replies given by two leading studio owners to a question as to what extent the studio needs improvement and how they plan to do it? "Quite a lot, but cannot afford due to loss". "We aspire to reach high, but cannot, due to ever present shortage of finance".

Import Controls

Indian motion picture industry depends on imports generally for equipments, raw-film and chemicals. The amount of total foreign exchange required to purchase the requirements of the motion picture industry depends on its total requirements. Due to economic factors, the currency of every manufacturing country is not available equally and the supplies to be received are always to be considered in relation to it. When gigantic sums of money are to be found for transfer to another country on business, the Government comes into the picture and import controls are enforced to check the profound disturbances in the monetary equilibrium and the foreign exchange, to regulate imports and exports going out of proportion of the normal trade and to determine the currency position in accordance with the economic structure of the country.

In this country, the Commerce Ministry, in consultation with the Finance Ministry, decides the Import Control policy for a period of six months, and, thus, the policy always remains under a process of change from time to time. Different policies for different items are advocated and accordingly tariffs are imposed. On an examination of the import policy in general in regard to the motion picture industry, it is noticed that during the past three years, the policy has affected the interests of the industry to some extent or the other.

Availability of a limited supply of raw-film, because of import controls, forced the film industry to distribute it equitably among the members. This led to internal trouble in the main film organisations in the country.

Table XIV shows that the highest imports is of the raw-film. This item is the chief material with which pictures are made and cannot be used twice. The c.i.f. value of the total requirement of raw-film in the country, if estimated at 317 million feet, would be approximately Rs. 2 crores. If the colour films are taken into account, the price would increase by 40% in relation to the quantity required. On the whole, including the colour films also, the amount is not likely to exceed Rs. 2½ crores. The country of origin in regard to imports in face of existing prices would not create any material difference in the amount. As such, if imports are made from either currency area, it would not create much hardship in adjustments.

TABLE XV.—PREVAILING PRICES OF RAW-FILM

1. 35 mm Fine Grain release Positive in rolls of 1,000 ft.	Rs. 91.00
2. 35 mm Panchromatic Negative in rolls of 1,000 ft.	Rs. 210.00
3. 35 mm Duplicating Master Negative in rolls of 1,000 ft.	Rs. 210.00
4. 35 mm Duplicating Master Positive in rolls of 1,000 ft.	Rs. 100.00
5. 35 mm Sound recording film S.A.V in rolls of 1,000 ft.	Rs. 104.00

Note :—These prices were taken from Messrs Ama Private Limited, Bombay, and were ruling in the month of February 1958, for 'Ferrania' stocks and were found to be the same in respect of other makes. They are effective till today.

The yearly total requirements of chemicals for processing Black and White films in the motion picture industry can be estimated only after taking into account the work of the laboratories, their purchases during the past three years and new developments. On this basis, the following can be considered the total requirements, and this estimate excludes all the requirements of these chemicals in other fields.

TABLE XVI.—TOTAL ESTIMATED ANNUAL REQUIREMENTS OF THE CHEMICALS

<i>Name of the Chemical</i>	<i>Annual estimated requirements</i>	<i>Name of the Chemical</i>	<i>Annual estimated requirements</i>
1. Metol	5,500 Lbs.	7. Citric Acid	5,000 Lbs.
2. Hydroquinone	58,000 Lbs.	8. Sodium Thiosulphate	1,300,000 Lbs.
3. Sodium Carbonate (Anhydrous)	270,000 Lbs.	9. Aluminium Potassium Sulphate	27,000 Lbs.
4. Sodium Sulphite (Anhydrous)	404,400 Lbs.	10. Chromium Potassium Sulphate	68,000 Lbs.
5. Pot. Metabisulphite	10,000 Lbs.	11. Potassium Bromide	4,500 Lbs.
6. Acetic Acid, Glacial	60,000 Lbs.	12. Borax	5,000 Lbs.

Metol and Hydroquinone are being manufactured in the country. The quality of both these chemicals in the earlier stages of their production in the country was poor, but now has improved to an extent that it can stand in no way inferior to foreign make. The Government has given protection to both these industries by imposing protective duties on these chemicals, if imported from outside. Some imports are only allowed of these chemicals to maintain the quality at home. The manufacturers of both these chemicals require protection for sometime more to come and production requires well regulated production schedules.

Borax, Boric Acid, Acetic Acid and Metol are still imported. The present capacity of Sodium Sulphite is 845 tons and output is of 374 tons which meets the full demand. Production capacity of 30 tons for Potash Chrome Alum has also been established. Hydroquinone is being manufactured since 1950 and the annual output is of 25 tons.

Sodium Thiosulphate, Sodium Sulphite and Sodium Bisulphite are being manufactured in the country and the rated production capacity has been much in relation to the demand. Protection to the manufacturers of these chemicals was granted in 1946 for the first time. In the year 1955, no necessity was felt for any protection on the manufacturing of these chemicals.

In regard to chemicals, there is either adequate installed capacity available in the country for meeting normal requirements or it is possible to harness facilities for additional production without much difficulty. The main problems of the manufacturers have been the high costs of production, which are generally due to small sized units operating irregularly and also to the



comparatively high costs of raw materials. Many of the chemicals have been protected by protective duties to ensure proper development as also to avoid foreign competition.

The chemicals required for the motion picture industry are generally required in other processes also in huge quantities with a difference that motion picture industry requires them in a very fine photographic quality. While the quality of indigenous chemicals has been found not inferior to foreign makes, it requires a proper standardisation and the standard of quality can be further raised. Some very fine chemicals for colour films and some coupling agents will have still to be imported for sometime to come, and the requirements of such chemicals for the motion picture industry can be estimated at about Rs. 2½ lakhs per annum.

The cosmetics required for make-up of the artists are still imported in majority of the cases. While all such products are being manufactured in the country, their use has not become popular in the industry as the top-most make-up men and the artists have some blind liking for foreign cosmetics and hesitate in using their own products. The liking can be developed by imposing protective duties on the products and by an effort of the manufacturers through personal contacts and business sources. The annual demand of such products for import purposes can be estimated at about Rs. three lakhs per annum.

It has already been seen that studios are not fully equipped while their number is large. Out of 73 studios, about 60 studios are engaged in production activities and about 30% of them work at a loss. Taking the financial position into account, all the studios cannot be equipped with up-to-date equipments, as one studio with full facilities and good equipments would require about Rs. ten lakhs. It would, therefore, be advisable to equip only some of the existing best studios up to the mark. The total cost can be estimated at Rs. 8 crores and after allowing due allowance to the existing equipments, which are new and need no replacement, the total estimate comes to about Rs. 4 crores. This entire amount is not required at a time, as the studio owners are not in a position to invest it and they can only do it gradually. So, the annual requirements can be estimated at Rs. 10 lakhs on an average.

Out of the equipments required, French & American Movie cameras are in general use and we will have to be dependent on imports for these. 'Mitchel' and 'Debie' cameras are so popular that they are in use even in those countries where manufacturing of cine equipments is carried on. Cranes, stands and trollies are being manufactured in the country and their quality can be improved further. Imports of these should be allowed to the least to encourage home production. Back-Projection machines are very few in the studios and cannot be made in the country at the moment, we, therefore, will have to be dependent on imports. In lights, some special type of reflectors and filters will have to be imported while other type of reflectors and light shades etc. can be made in the country. Incandescent lamps of 500 Watts or more have a very short life, as they are worked on high temperatures and remain in constant use. They are required in large numbers and their manufacturing has not been tried here. As the industry of electric lamps has progressed well, it would not be difficult to make these in the country and the Government should provide all the required assistance. In the meanwhile imports of these should be continued.

Out of the sound recording equipments, mixers, filters, and amplifiers can be made in the country. A number of Phonographs have already been made in the country and for its manufacturing only 10% of the highly technical and optical components will have to be imported for sometime to come. The problem of Editing machine is also of the like nature. Laboratory equipments have been made and the necessity is only to get more accuracy, which can be easily attained if help from some foreign manufacturer is obtained. Imports for these equipments

should only be allowed in very special cases. Printing machines and Sensitometers etc. will have to be imported till manufacturing of these is undertaken in the country. Rewinders, synchronisers, reels and splicing machines have been made here and only more care is required for dimensional standards and toleration control. This, too, can be done with the co-operation of a foreign manufacturer. Carbons, leader film (only perforated film base without any emulsion coating and is used in laboratories) and spare parts etc. will have to be imported for sometime till their manufacturing is undertaken in the country.

Taking the position on the whole in view, imports of these equipments will amount to Rs. 25 lakhs per annum. Import restrictions, as a matter of fact, should be imposed on the items which either are being manufactured in the country or can be manufactured. The duties should also be likewise imposed.

Coming to the exhibition side, we find that a projector can last for 12 years if it is properly maintained. In view of the present number of projectors, further necessity and the need of replacement, the demand can be estimated at about 200 projectors per year. Projector heads and sound heads are being manufactured in the country. Arc lamps can also be made in the country. Magazines, rewinders, film splicers, pedestals and other similar things are also made in the country and their assured demand would make the manufacturers to adopt a standard size and pattern. Imports of these should be strictly restricted. Complete Amplifiers should not be allowed to be imported and only necessary components should be allowed to be imported, as the assembling can be done in the country. Loudspeakers and their horns should be manufactured in the country. Slide Projectors have been made and efforts should be made to improve them. The lenses, however, will have to be imported. Imports of these should be allowed only in small quantities. Gramophone turn tables, motors, pick-up etc. will have to be imported for sometime. Meters, reels etc. are being manufactured in the country and their imports should be restricted.

Taking the requirements of the industry into consideration and seeing the growing need of more cinemas, the annual imports of the equipments and parts can be estimated at about Rs. 40 lakhs.

The whole position, therefore, is that we require the volume of imports in this manner.

TABLE XVII.—ESTIMATE OF TOTAL VOLUME OF IMPORTS

1. Raw-film	Rs. 2½ crores per annum
2. Chemicals	Rs. 2½ lakhs per annum
3. Cosmetics	Rs. 3 lakhs per annum
4. Studio equipments and spares	Rs. 25 lakhs per annum
5. Cinema equipments and spares	Rs. 40 lakhs per annum
Total : Rs. 2 crores 95½ lakhs per annum	

Import Duties

Import duty on raw-films is at the rate of 3 pies per foot plus 5% surcharge on the total. On larger equipments it is charged at the rate of 5% *ad valorem* and 10% on the smaller ones plus a surcharge of 5%.

The duty on raw-film is not much and is fixed as for goods of the like nature. The duties on chemicals are fixed on the recommendation of the Tariff Board. There can not be any other better method to fix the duty on these items. Make-up material is also subjected to

duties in the same manner in which other cosmetics are treated. The rate of duty needs conversion to protective duty in order to encourage its production in the country. As regards studio and cinema equipments and spares, the duty rate is fixed as on other equipments required in other industries, and, as such, no special concession for this industry is needed. However, the import restrictions could not be strictly enforced, as there does not exist any danger of more requirements and imports. The need for manufacturing of raw-film and equipments in our country, however, should always be kept in front and the duties should be fixed as to encourage the gradual manufacturing in the country.

Need for Economy in Consumption

It cannot be denied that much wastage is being incurred daily in regard to raw-film by unnecessary shooting without a proper script and plan, by shooting of films that never see the gates of cinemas, by shooting scenes which are likely to be cut by Censors and by taking unnecessary shots. As this country does not manufacture raw-film, such a wastage cannot be afforded, and needs immediate regulation. The steps necessary to check it have been discussed elsewhere and the most effective remedy can be enforced out of self-regulation by the producers themselves. In addition to it, they should further have a more scientific approach towards production with a complete plan before the commencement of regular shooting. It would not, however, decrease the required demand, as the footage saved from wastage can be, and should be, utilised in making more copies of a picture, which will reduce the time lag between investment on a film and its recovery by speeding up the turnover at the box-office. The saving would not result in chemicals also, as that quantity will be used in making more copies of a picture. The saving in make-up material would be about 10% out of this measure. New studios should not be allowed to be constructed and no import licences should be given to inefficient ones. Licences to established importers should only be given in relation to the requirements of the well equipped studios. The saving in this manner would come to more than 15%.

Need for Manufacturing of Raw Materials in the Country

It is really very surprising that when this country holds the third place in the motion picture production, it does not occupy any place on the world map regarding the manufacture of raw-films and equipments. The position becomes all the more alarming when we look towards China, which is on the march to self-sufficiency. While highly technical equipments are imported from Soviet Russia, the factory at Nanking makes 16 mm Projectors and the spare parts for other equipments. Japan is also self-sufficient and even exports to outside countries are made. The top-most countries are U.S.A and U.K., which are meeting the demands of other nations in every field of motion picture production. The extent of their earnings and exports can be judged from the following table.

TABLE XVIII.—EXPORTS OF RAW MATERIAL BY ADVANCED COUNTRIES¹

Name of the country	Year	Valuation of Exports
United Kingdom	1951	£ 1,666,000 (Cine equipments)
	1952	£ 2,008,000 (Cine equipments)
United States of America	1947	\$ 21,547,567
	1952	\$ 25,692,819
	1953	\$ 29,352,273

¹Figures of U.K. are from the Association of Kinematograph Manufacturers.

Figures of U.S.A. are from the Reports of the years of Business and Defence Services Administration.

The profits of the manufacturers can be imagined from the figures of a single company selected at random from the U.S.A.

TABLE XIX.—SALES AND NET EARNINGS OF MESSRS EASTMAN KODAK CO.¹

<i>Year</i>	<i>Sales in \$</i>	<i>Net Earnings in \$</i>
1944	303,672,763	23,031,310
1945	301,501,854	32,715,632
1946	274,703,448	35,691,318
1947	351,751,098	43,199,254
1948	435,395,626	55,494,425
1949	396,232,518	49,770,699
1950	461,389,980	61,858,957
1951	542,284,510	49,025,906
1952	575,022,750	45,803,851
1953	633,668,918	50,171,153
1954	633,457,838	69,821,719

Manufacturers in other countries are flourishing independently without the Government participation and aid. In our country, the magnets of the motion picture industry do not think of starting the manufacture of the required items and feel that the Government alone can undertake the responsibility. While the Government is occupied in more important issues of development projects, it has always shown the willingness to help such an undertaking in every possible manner. Experts from other countries have also been here to consider the question of manufacturing on the invitation of the Government and a scheme of manufacturing raw-films in the country has been finalised recently.

One should not be afraid of the difficulties in the way. They will have to be surmounted intelligently with patience. The difficulties will be of the absence of knowledge of 'know-how', lack of adequate machinery, necessary raw materials, the establishment of allied industries and the bias of the consumers against indigenously produced goods. On the other hand, one should be prepared to face these difficulties in the early stages, and secondly should plan the venture after being assured fully that the volume of production would be to a level that would justify the requisite capital investment and the fabrication of the equipments will favourably compare with similar goods manufactured abroad. If these two things are reasonably assured, then only would the undertaking be justified.

A link with some reputed foreign manufacturer is essential in the beginning for the knowledge of 'know-how' and the lay out. We can anticipate much co-operation from the existing leading manufacturers abroad in face of the fact that their goodwill and manufacturing reputation are well established not only in India but in other countries as well, and that they have spent considerable amount of money, time and talent to know the technical side of manufacturing. We should be prepared for extensive research in the early stages, which, no doubt, would mean quite a good amount of expenditure in the initial stage.

The only advisable course, therefore, would be to start the undertaking with the co-operation of and in partnership with some well-known manufacturer of abroad. In such a case,

¹International Motion Picture Almanac : 1955.

the capital should be ours, as also the labour, while the lay-out etc. should be carried out by the foreign co-sharers who command the services of trained technical personnel, for the manufacturing is to be according to their established formulae and brands. For these services, a share of 25% out of profit for a period of ten years would meet the end of justice. The rate of share, however, can be varied according to the circumstances and the extent of co-operation and services. An agreement for ten years will have to be made in this case. The advantage to us would be that while on the one hand the manufacturing will start to a set standard pattern from the very beginning without the expenditure on initial extensive experiments, on the other hand, our men will learn all the techniques side by side and the consumers, too, will not have much bias against the products. If the question of their participation with capital is taken up, in that case we will have to give a guarantee for their capital, as the very object of our Constitution of a Welfare State will make them think before undertaking such a thing. No doubt, there is no danger for such a guarantee if given, but would, in other words, mean a greater percentage of profit to them and they would feel a bit reluctant to leave the interests, and difficulties would also arise at the time of leaving, since the machines by that time will require replacement and money spent in the early stages in machinery will have to be paid side by side with the heavy percentage of profits they would have earned. However, if the capital is invested on interest basis by them for a fixed period, it would not be harmful for us as well as to them.

As far as the bias of the consumers against indigenously produced goods is concerned, our consumers should take a lesson from Japan and Italy, where the products have been improved mainly due to the consumers' support and acceptance. The producers of these two countries have won many international prizes for technical perfection, in their pictures in spite of comparatively inferior quality of raw-film and working equipments. Their spirit is highly commendable in view of the fact that in Japan the capacity of Positive raw-film production in the month of December, 1954, by the two producing concerns was 13 million feet, while demand by only six major studios was of 19 million feet, and instead of importing the shortage of 6 million feet, the studios decided to cut their requirements to the level of the supply. So, the national spirit in our producers and technicians would also be required, and would go a long way in helping the enterprise of manufacturing in our country.

Various schemes have been advocated by the Commissions and experts from time to time. The first to examine the issue was the Panel of 1946, which was appointed by the Government of India to examine the question of plastic and celluloid industries in the country. The recommendations are still useful in spite of ten years that have lapsed since then. Three stages of manufacturing of raw-film were suggested. The first stage suggested was of starting with the coating and finishing of film, the second was of taking up the coating of film base with imported chemicals and the third was of manufacturing the coating chemicals. The capital cost of the project was estimated at Rs. three crores and the output at 50 million sq. ft. of film. The same was admitted by the Film Enquiry Commission of 1951 also. Truly speaking, any scheme on paper cannot work successfully, as the manufacturer, who will undertake the job or will guide the operations, will have his own conception and will like to take up the issue according to his own findings with reference to the position existing then. But still it cannot be denied that the costs of home products in the beginning will be a bit higher than those of imported ones, and the safeguard will have to be offered by imposing protective duties to enable the indigenous product to capture the market.

Manufacturing of Raw-Film in the Country

A raw-film factory is to be set-up at Ootacamund in collaboration with a French firm. An agreement to this effect between the Indian Government and Messrs Bauchet & Company of Paris was made on February 20, 1960. The estimated outlay is of Rs. 5 crores and might go up to Rs. 7 crores. Out of Rs. 5 crores, about Rs. 3 crores in foreign exchange will be met by the French export credit. The National Industrial Development Corporation, which will establish the project, is also trying for the indigenous manufacturing of several basic raw materials for this project. The factory will be in private sector.

The factory is expected to go in production by the end of 1962. 60% of the requirements of the country is expected to be met out by it in regard to raw-film for cinema, photographic paper, films and X-Ray films.

Messrs New India Industries Limited, Baroda, has also been granted permission to manufacture Agfa Photographic paper in collaboration with Agfa, A.G. Leverkusen, Germany. The supplies will be distributed through Messrs Agfa India Private Limited, Bombay.

Manufacturing of raw-films is a highly skilled and specialised job. Bauchet films are not popular in the Indian film industry, and the pity is that the technicians will be asked to swallow a bitter pill of French collaboration in raw material, much against their will. Indian technicians have a preference for 'Kodak' products, for 'Kodak' is not only pioneer and leader in the field but its products are acclaimed as superior in quality. No doubt, the industry would have preferred the plan to be put through some of the more well-known concerns with whose products the technicians are familiar, but there is no cause for an alarm as others have still the opportunity to come and open a plant here as a private enterprise to compete with their better quality products. Now, since the agreement has been signed, it becomes the duty of all conscientious men to see that the money of the project is not wasted. The Government should also make a point in their policy to consult the industry before steps are taken in such matters. In taking up the manufacturing issue it should not be overlooked that colour films would eventually take over the Black and White films in the coming years.

Whenever the manufacturing of the raw-film is undertaken, the overall savings in foreign currency can be suitably estimated at Rs. 130 lakhs per annum in the early stages, besides other advantages like (1) raw materials that are exported at the moment will be utilised at home, (2) more persons will get employment, and (3) the country will be self-sufficient.

There has been tremendous progress in motion picture technique and to keep pace with the daily developments, the manufacturer will have to expend much effort. New types and models of equipments are put on the market every year and the manufacturers should be fully prepared to meet the challenge. The manufacturers of equipments will have to turn out new products also with added improvements one after another, and there should be no hesitation if it is achieved out of a technical tie-up between India and other advanced country.

As the work of all such undertakings will fall within the scope of the Ministry of Commerce and Industry, the concerned Ministry should take due and necessary steps to examine this position and to regulate the manufacturing strictly according to needs in consultation with the industry and the Ministry of Information and Broadcasting, which is primarily connected with the film industry in the country.

CHAPTER 6

Employment of Artists, Labour and Technicians

Avenues for Employment and their Requirements

Production, distribution and exhibition are the three main avenues for employment in the motion picture industry, in which persons belonging to 276 different trades and crafts get employment. Production, being the most important side of the film industry, requires and engages the most technical and important talents which can be classified as (a) The literary talents for story, dialogue and songs. (b) The histrionic talents for presenting the story in action. (c) The musical talents for integral and incidental music and songs. (d) The technical talents for direction, photography, sound recording, make-up, construction and decoration of sets, costumes, processing and editing. (e) The advisory talents for reference, guidance and control. The next important branch, Distribution requires talents for management and office work. Exhibition side also needs technical talents in Projection Cabins, and for overall management and control.

There are material and intellectual needs of every line. Practical experience is, of course, necessary to acquire a certain amount of skill, but to become a real technician one has to base one's practical experience on sound theoretical knowledge. It is no longer possible for people in the line to attribute the shortcomings in creative efforts to the limitations of equipments and scope or the like.

The production of a motion picture is a highly technical and specialised job, and requires a sound knowledge of the technique of film-craft, human psychology and above all, of the varied kinds of cultures prevailing around. This knowledge should aim at enabling the individual concerned to distinguish the essential from the non-essential, and to understand the requirements of this dynamic art. It is all the more necessary today, because persons in the film industry are no longer required to carry on the work in the same stereotyped manner in which it was carried on in the past.

Present Position of Employment

TABLE XX.—EMPLOYMENT IN THE INDIAN FILM INDUSTRY¹

<i>Employment Centre</i>	<i>Number of persons employed</i>		
	<i>Year 1949</i>	<i>Year 1955</i>	<i>Year 1959</i>
Production	20,000	22,000	24,500
Distribution	4,000	5,000	5,800
Exhibition	40,000	43,000	52,000
Allied Establishments	5,000	5,000	7,500
Total	69,000	75,000	89,800

TABLE XXI.—EMPLOYMENT IN THE AMERICAN FILM INDUSTRY²

<i>Year</i>	<i>Number of full-time employees</i>	<i>Year</i>	<i>Number of full-time employees</i>
1949	226,000	1956	224,000
1950	224,000	1957	213,000
1951	219,000	1958	196,000
1955	214,000	1959	172,000

TABLE XXII.—EMPLOYMENT IN THE ITALIAN FILM INDUSTRY³

<i>Year</i>	<i>Number of persons employed</i>
1956	15,830
1959	20,000

TABLE XXIII.—EMPLOYMENT IN THE CANADIAN FILM INDUSTRY⁴

<i>Year</i>	<i>Number of employees (Private Industry)</i>
1952	386
1953	387
1954	478
1955	445
1959	789

¹Indian Motion Picture Producers' Association for 1949 & 1955.

²Commerce Department of U.S.A.

³Sommario Statistico Per la Conferenza Economica : Roma : October 1956 and 1959.

⁴Dominion Bureau of Statistics : Ottawa—Canada : Memorandum Volume 3—Parts III-XI : 1955 and 1959.

The gradual variation in employment figures proves that the total number of persons required in employment in a particular period mainly depends on the total number of studios in operation, extent of their activities, the total output of pictures and on the general position and overall activities of the film industry as a whole.

Employment in the motion picture industry is provided on daily basis, on contract basis to finish the agreed work, on contract basis under free-lancing system and also on regular basis. Besides these, 'guest appearances' are also common among the artists, mainly due to plot purposes and gag reasons, and payments are seldom accepted in such cases.

Persons are engaged in the motion picture industry from all sectors of life irrespective of age, education, caste, creed and experience. Young, pretty, plain girls and boys, mothers and fathers, teenagers and children all look up to the show business for getting employment, thinking it the most exciting line. Fame and fortune come overnight in the motion picture industry. This factor reinforces the faith of the persons in the omnipotence of chance, and keeps them striving for getting employment again and again in spite of disappointments. Struggle for getting employment, therefore, continues in the motion picture industry, when some have to mop up tears, others to shrink their swollen heads, and the rest, of course, celebrate their victories.

The following analysis, out of a study of 1,000 cases, undertaken by the writer at Bombay, Madras and Calcutta in 1955 and 1956, and reviewed in 1959, brings out the present position and shows how far the elements, which are considered at the time of giving employment in other important fields, have been taken into account in the Indian motion picture industry.

TABLE XXIV.—EMPLOYMENT CHARACTERISTICS

<i>Sphere of work</i>	<i>Average age</i>	<i>Average education</i>	<i>Experience at the time of entry Average %</i>	<i>To what extent relationship has helped. Average %</i>
FILM STARS.				
Main Role Players				
Females	22	4th Standard	Nil	68%
Males	28	High School	Nil	62%
CHARACTERS				
Females	32	3rd Standard	Nil	35%
Males	39	Intermediate	Nil	40%
Extra Players	22	High School	Nil	Nil
DIRECTORS	36	Intermediate	Nil	48%
SOUND RECORDISTS	34	B.Sc.	20%	25%
PHOTOGRAPHERS	32	High School	33%	38%
ART DIRECTORS	31	8th Standard	25%	40%
EDITORS	38	8th Standard	15%	35%
MUSIC DIRECTORS	36	High School	26%	56%
WRITERS	32	Intermediate	Nil	75%
PRODUCERS	30	High School	Nil	10%

Note :—The average education is B.A. or B.Sc. among the new-comers.

Truly speaking, 96% of the technicians, directors, music directors and artists suffer from academic handicaps, and secure recognition through a long way of trial and error. They, therefore, do not appreciate that standardisation of knowledge in theory and practice is a basic necessity of the motion picture industry. The stress has been more towards young age, and people are generally thrown back to the wall as their age advances. This has led our film-stars never to disclose their correct age for general information, and they mostly pose to be in their teens before the public.

The Indian motion picture industry has a very peculiar conception of ability and talent. Talent and ability go with the high salaries, and, as such, the struggle for both these things has been fiercely competitive in the motion picture industry. Since 'box-office' personalities have always been few, desperate competition for 'smash hit' has generously kept the film-stars, directors, music directors and script writers busy in an effort to raise their salaries every time on the pretext of increasing popularity, because persons getting high salaries are recognised as talented.

The motion picture industry is generally controlled by very young people. Perhaps in no other industry has so young and immature a group been bestowed with such powers, fame and freedom of action as in the motion picture industry. And there is hardly any other place in our economy, where the 'would be top man' needs no capital of his own, no prior training or special skill. Those who built the motion picture industry were not drawn from the far-seeing ranks of business sphere. It is all the more so, because success from a low and humble beginning has never been admired and considered a proof of sheer intelligence in the motion picture industry as in so many other lines. It makes the movie-makers work without logic, and allows them to trade in impressions rather than in realities. Therefore, it should not be considered peculiar to the motion picture industry, if sudden success, achieved out of this sort of atmosphere and working, gives way to assertive behaviour and self-indulgence, and makes the persons lack in inventive ability.

Scope for Employment

Unlike the assembly line, where the manufacturers have to tool up once or twice a year for their new models and designs, the motion picture production is a case for tooling up separately for every picture. The demand for new faces and talent, therefore, will always exist in the motion picture industry. The daily developments that are taking place in the field of the technique of the motion picture production further increase the necessity of new technicians in the industry. These two factors provide possibilities for the employment of new talents in the motion picture industry everyday.

The scope for further employment in our motion picture industry cannot be estimated without taking into account the existing employment position. The following factors provide a wide scope in the field of employment for new talents in every direction: (a) There exists an acute shortage of qualified persons at the moment in every branch of film production. (b) Persons, who have reached the top in their respective assignments in the motion picture industry, are pretty advanced in years and cannot be expected to continue long with the same skill and efficiency. (c) There is a vast scope for adopting new techniques and allied means like Television in the country. (d) The new talent is not easily being attracted to meet the demand of the moment. (e) The motion picture industry is daily occupying a more important place in the national economy, and this necessitates more activity in the motion picture industry.

*Problem of the New Talent*

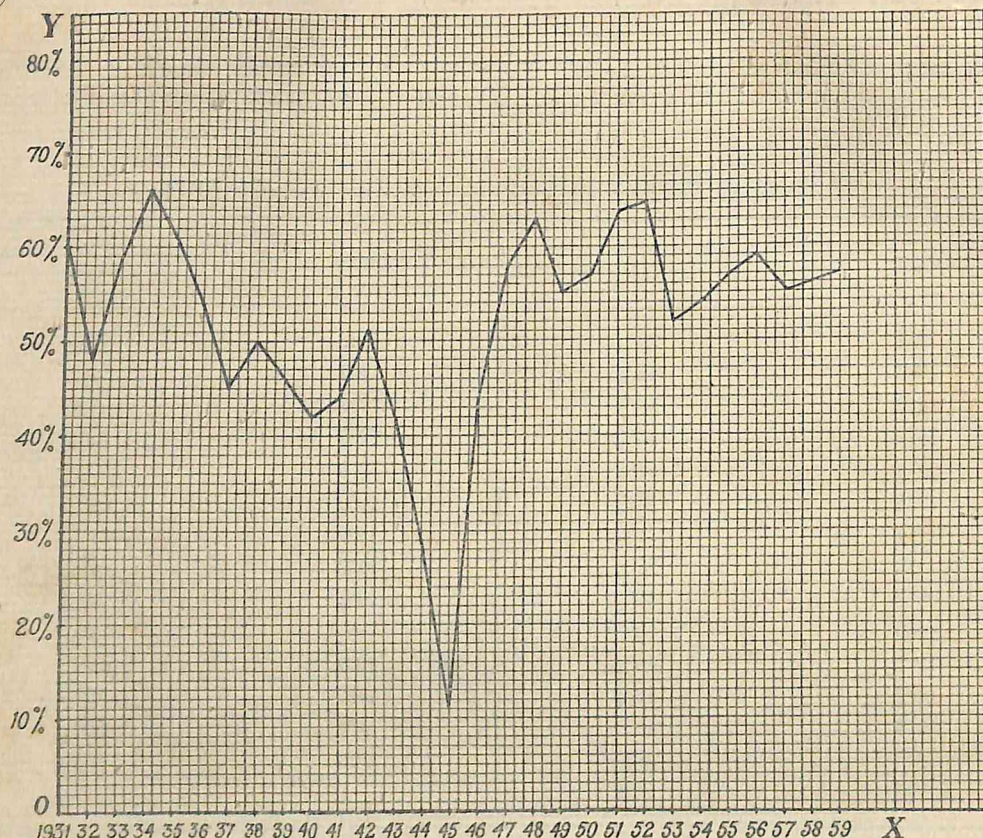
Number of new-comers is pretty large only among the producers and directors. Percentage of new producing concerns is shown in Table XXV and is also illustrated graphically. (Graph No. VII : Page 78).

TABLE XXV.—PERCENTAGE OF NEW PRODUCING CONCERNS¹

<i>Year</i>	<i>Percentage of New Producing Concerns</i>	<i>Year</i>	<i>Percentage of New Producing Concerns</i>
1931	60%	1946	44%
1932	48%	1947	58%
1933	59%	1948	63%
1934	66%	1949	55%
1935	61%	1950	57%
1936	54%	1951	64%
1937	45%	1952	65%
1938	50%	1953	52%
1939	46%	1954	54%
1940	42%	1955	57%
1941	44%	1956	59%
1942	51%	1957	55%
1943	42%	1958	56%
1944	29%	1959	57%
1945	11%		

The new talent is, otherwise, very rarely introduced in other spheres of the motion picture industry. The producers in our country show increased reluctance to go in for new talent, and somehow manage to fall back on the existing persons and thrill the masses with sheer plagiarism. Not one new face of any worth has been introduced from the last four years in Hindi pictures, and still the producers do not seem to make any attempt to unearth new talent. It was only in 1959, when the contract rates of the popular film-stars touched new heights, that some of the producers ventured on new talents. As a result, 16 new film-stars and 2 music directors got a space in the industry. It is yet to be seen how many out of these will be able to retain their position. The shortage of film-stars, play-back artists, music directors and script writers is felt as keenly all the time. The result of this shortage is that the audience are found tired and bored with the same old faces, stereotyped styles, hackneyed voices and twisted tunes of music adapted from the previous successful pictures. The producers, on the other hand, secure and provide all this at a heavy cost. They secure the services of the film-stars, play-back artists, music directors and script writers for fabulously big remuneration with an additional undertaking of meeting all their demands. It all happens at the cost and sacrifice of the artistic qualities and prolongs the time of completion of the pictures. It is, therefore, high time that the motion picture industry should scout for new talent for the screen.

¹Statistical Department : Motion Picture Society of India.



GRAPH VII—PERCENTAGE OF NEW PRODUCING CONCERNS

This graph illustrates the percentage of the new producing concerns in the country from Table XXV. O—X represents years and O—Y represents the percentage of the new producers.

Fall is noticed up to the year 1945, because due to the restrictions imposed during the Second World War, new producers could not get enough stimulation to engage themselves in production activities. An immediate increase, however, is noticed after it, because persons found easy money due to inflationary boom and invested it in film production. Rise and fall from 1948 is according to economic tendencies prevailing in the country.

There is, in fact, no real shortage of new talents, and plenty of talents of diverse qualities can be easily secured within the country. The new talent is rarely coming up mainly for two reasons—the lack of talent scouting on the part of our motion picture industry, and some social handicaps that stand in the way of many of the new-comers at the time of entry into the motion picture industry.

The drive for talent search is lacking primarily because most of our producers and directors do not have the courage, confidence and the mastery necessary for their techniques. They, therefore, only adhere to the old veterans, who have managed to push themselves somehow into lime-light or have become somewhat popular among the cine-goers. Those producers and directors, who do not fall within the above category, very rarely take the



initiative to bring out new talent, for they have to face competition and the 'trend' sponsored by the rest.

During the course of my survey, the producers and the directors generally pleaded that they did not bring out new talent, because the distributors did not easily accept those pictures for distribution in which new talents have been given any opportunity. This contention of the producers and directors, however, does not hold much water, it contradicts their own theories, as so often the pictures with the veterans in have failed miserably at the box-office, and the pictures with the new-comers have provided enough money and impetus to the producers in a large number of cases. Above all, the motion picture industry cannot be expected to advance without the progressive replacement of the old by the new. It is, however, a different thing that out of the new-comers, a few did far better than expected and the others could not rise to the heights of hits.

The producers, as a matter of fact, have always attached too much significance to the complexity of issues that arise in taking up new talent, and have discounted the advantages. The producers in the initial stages, no doubt, will have to spend much time and money in finding new talents and will have to groom it to suit their requirements. And for it a heavy campaign of publicity will have to be carried on to increase the possibilities of success and acceptance by the public. But all these hurdles ultimately have to be overcome for the sake of the advantages that accrue from them. When a new talent is brought forward, his or her services are secured for a considerably lesser amount than that spent on those already existing in the film industry. It also creates new zeal and a sort of curiosity among the cine-goers. Apart from it, the brought up of the new talent increases the number of persons working in the film industry, which ultimately makes the persons already working in the film industry to work in lesser payments. Producers too, who give a chance to new-comers, usually get more co-operation and respect from them.

Further, the motion picture industry will have to change its outlook in this country. It must be appreciated that the radiations which make a potential film-star are not the monopoly of one country or of one community, and the communal feelings that come in the way of recruitment will have to be washed over. In this direction, Hollywood offers a lesson, which, while producing any motion picture, reconnoitres the world market for talents.

The producers in Hollywood try to find out a man, who can 'look' the character first and foremost and who can do utmost justice to the role or can fulfil their requirements. They do not seem to mind the huge expenditure which it may entail. They may have to cover a vast field before they can hit upon the right cast. Instead, they provide the new-comers full material and the required facilities in which they can develop their inherent talents. The pioneers of our motion picture industry, therefore, must appreciate the efforts of the Hollywood producers in this direction, and should scout for new talent. They should give due importance and necessary encouragement to the new-comers and should not discourage them by branding them as amateurs.

Many producers claimed on this point that the professionals became so used to the Movie camera that their capabilities could more advantageously be put to use than those of the amateurs who do not know how to act in the first instance. These producers forget that the amateurs though will not be able to stand on par with professionals, will be certainly knowing how to 'live' the roles they are asked to play and, thus, would not produce a stereotyped work. The difficulty, as a matter of fact, is not that these amateurs would not come up to the desired expectations, but that they would set a pace of their own. As this pace is likely to be



more realistic and natural, it may call upon the professionals to adjust themselves on the same lines. The producers, if they have to face such a challenge, should take it in a sportsman's spirit for the good of the motion picture industry.

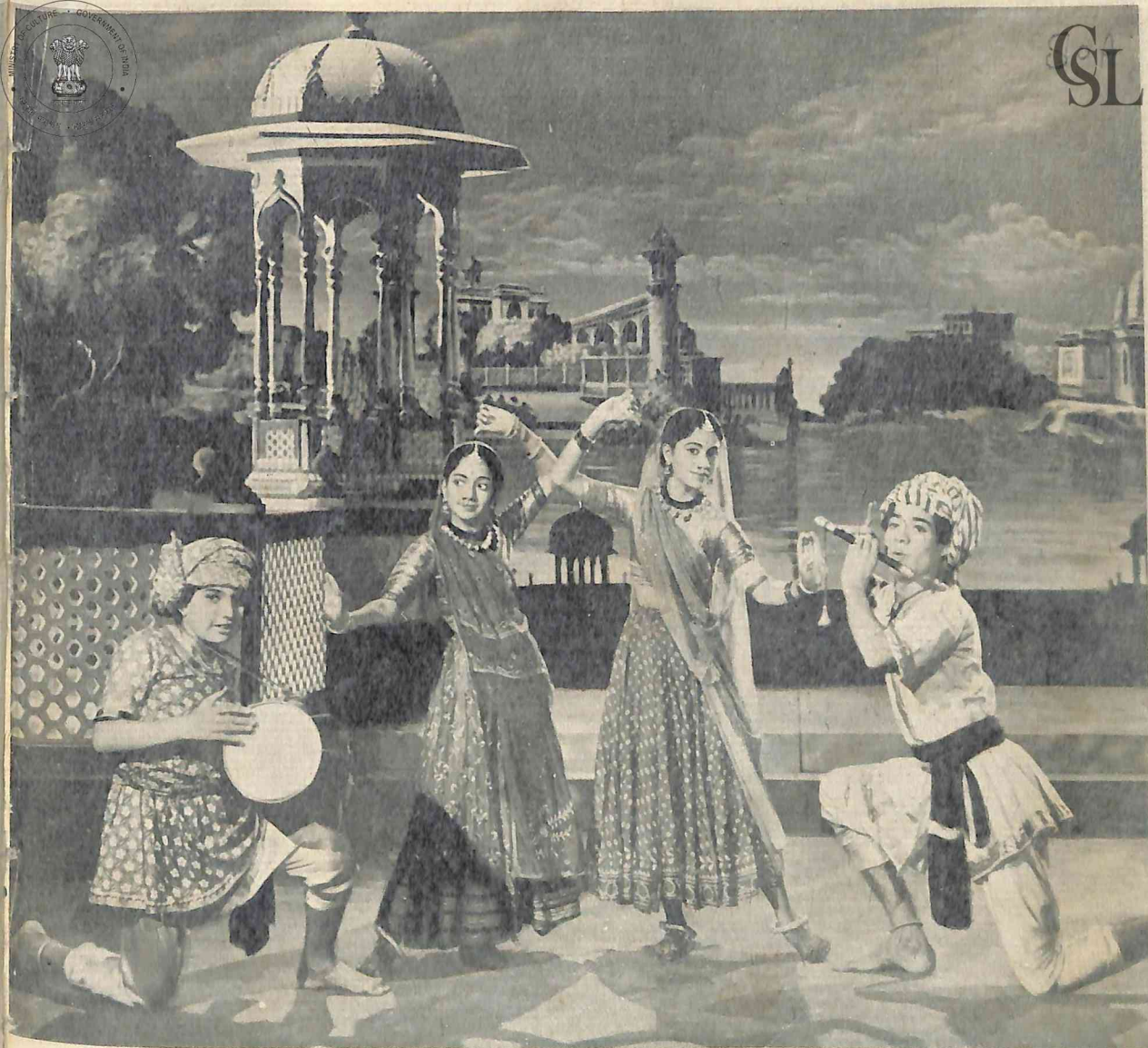
Another factor which is made responsible for the shortage of new talent in the Indian motion picture industry is that youngsters have to face so many social and parental barriers before going into the motion picture industry. Of course, we have outlived that stage when even women of doubtful reputation jeered at the fact that film line was one of art. But still in many quarters motion picture industry is considered a danger zone for the morals of the young persons, and the occupations in it are not considered very respectable.

During the course of my discussions, many parents advanced the argument that film line was inundated with sex and is still not free from it. I could not find any basic ground for this sort of argument, except that, people talk about sex and draw direct and indirect conclusions from it without any statistical data. The facts that beautiful young women and men are found in and around the studios and that the screen personalities generally have a sort of sex appeal, seem to have encouraged this sort of bias against the jobs in the motion picture industry. When an account of both these things is taken, it is very seldom that people realise that beauties are not expected to be in a 'Calico' Mill or in a 'Modi' Biscuit Factory, and that the majority of persons employed in the motion picture industry lead a normal home life. The echo only stands and is mostly enhanced by the publicity which the motion picture industry provides. It is the kind of publicity which the motion picture industry gives that is responsible for lime-lighting its seamy side. The motion picture industry cannot, of course, be totally absolved from the responsibility, as it allows the Press to present more of scandals about the film personalities than the normal aspects of their lives. Many producers, who advertise in the papers about their requirements for new faces and new stories, also earn a bad name for the industry, because of their attempt to exploit new entrants. But that is a different problem altogether.

The problem also needs an examination from a different angle. Sex, in the present era, has become just an attitude of techniques that are manipulated to further the cause of advancement in life. Today many of the girls seeking jobs come fully prepared to use sex as a stepping stone to success. Personal investigations have shown that this is slightly more frequent in the motion picture industry, and this exploitation of personal charm has often provided the ambitious persons with the first ring to the ladder of progress. Successful persons also indulge in the game at times only to demonstrate their power.

It is not in our motion picture industry alone, but such myths exist also in Hollywood and other film industries that a young actress has to please the right man every way before she is boomed into lime-light. Those persons who attach much importance to such myths perhaps forget that such relations seldom have on the background any love, tenderness and affection—elements which are so essential for lasting human relationship. Any sexual intimacy without the elements of love and sympathy cannot continue for long without frustration. And, such frustrations have been many in the motion picture industry, which itself precluded such possibilities now on a large scale. Things of this type have been further checked, as in Hollywood most of the pictures are financed by the Banks after a scrutiny of all the operations of the producer.

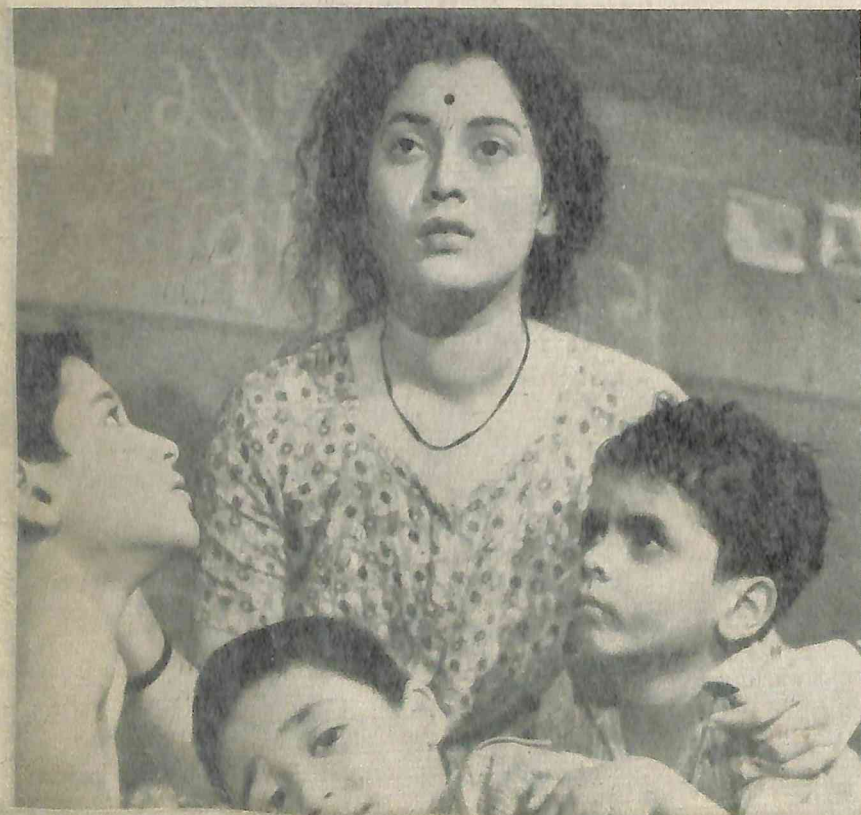
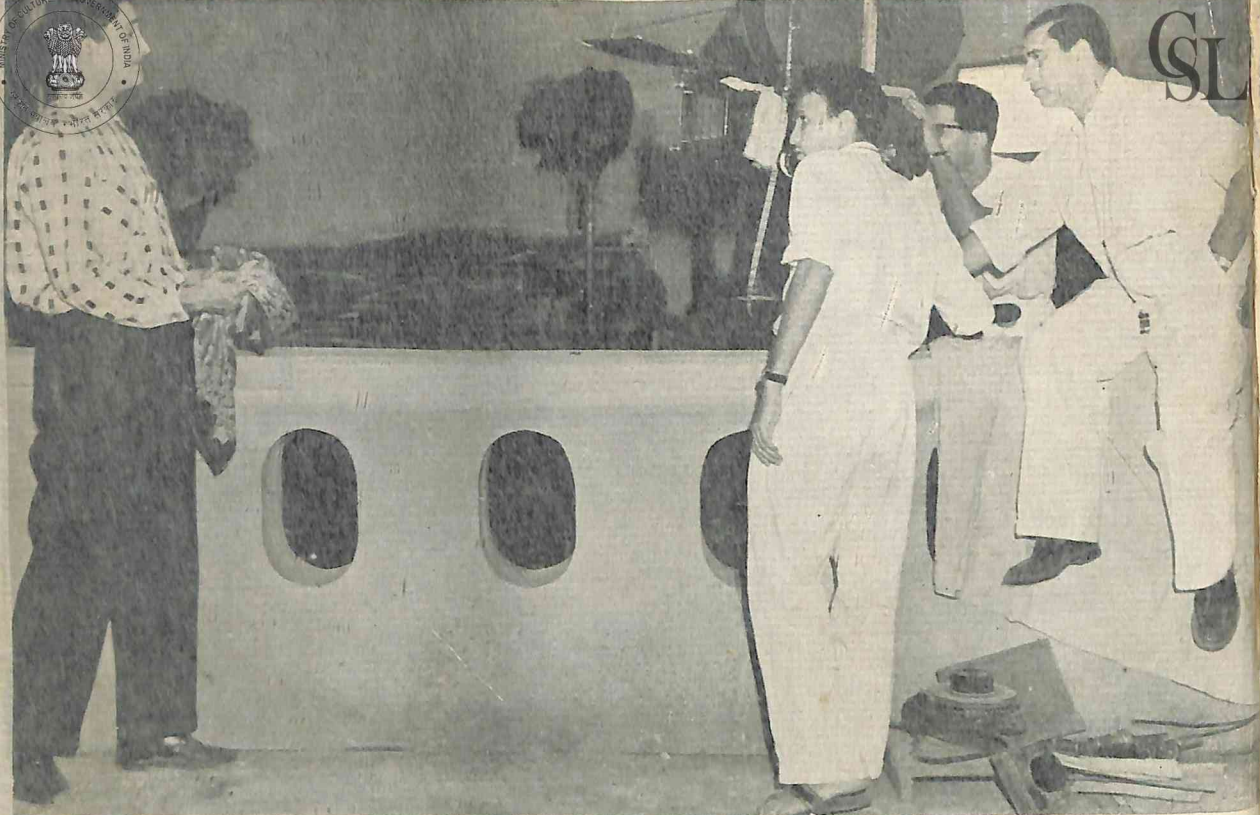
Truly speaking, now sex is not so important in the motion picture industry as it was some time before. It is so partly because many persons have been blackmailed in this sphere and partly because ability is more important now than mere sex relations. Moreover, sexual



Child artists make an alluring sequence in a
Children's film **HUM PANCHHI EK DAL KE**



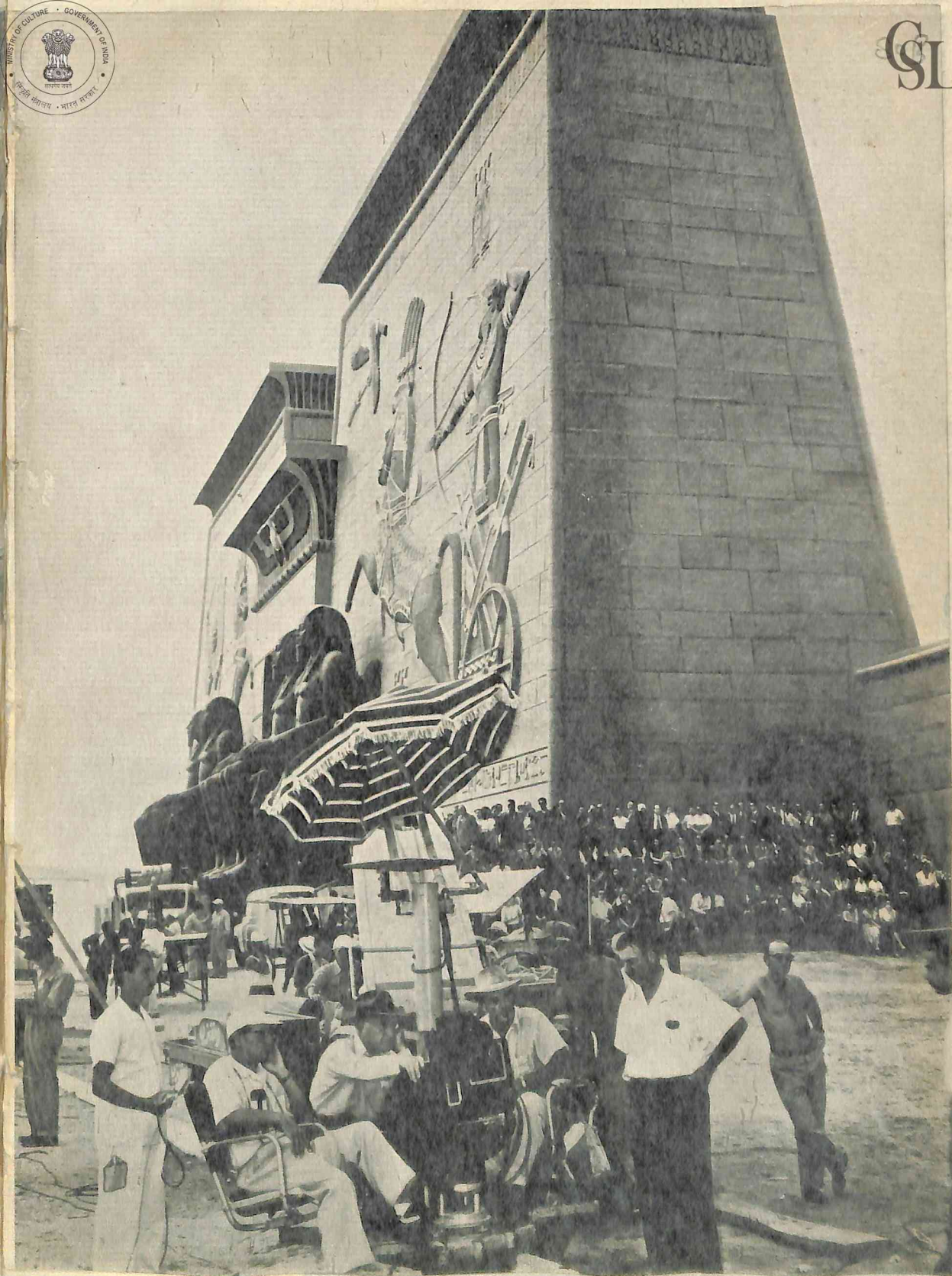
CSL



▲ Dev Anand enacts before the camera for **LOVE MARRIAGE**

Mr. DeMille shooting **THE TEN COMMANDMENTS** near Cairo

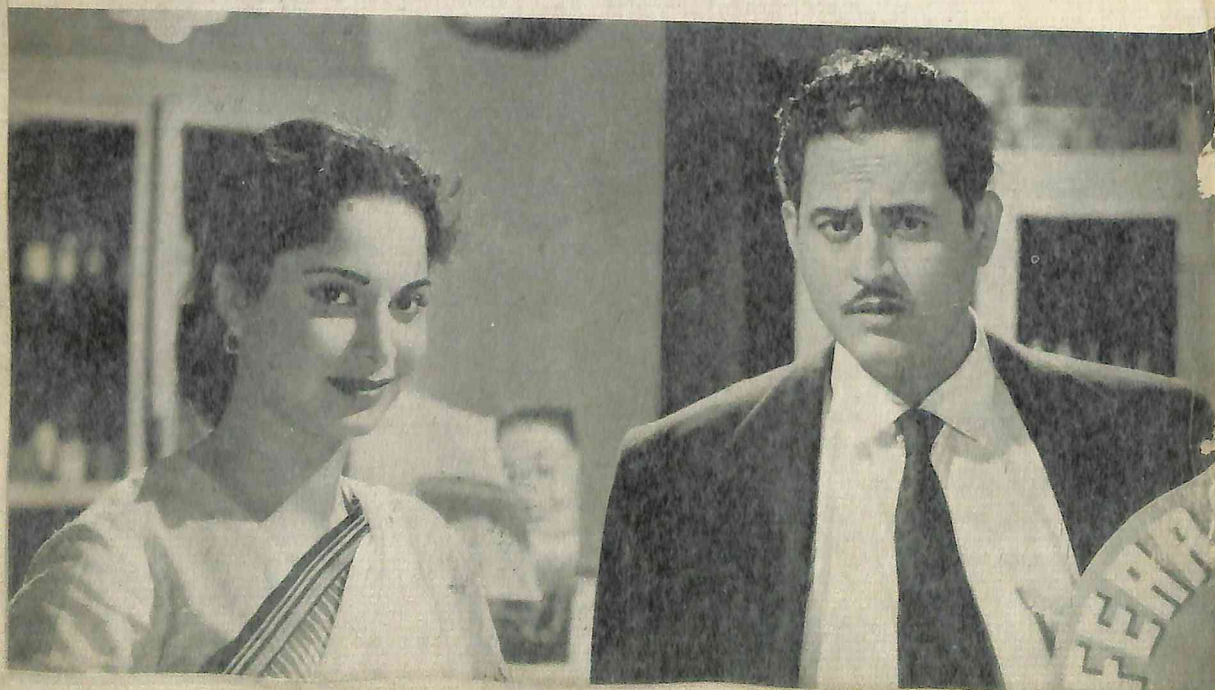
▲ Unhappy children make a sad sequence in **NANHE MUNNE**

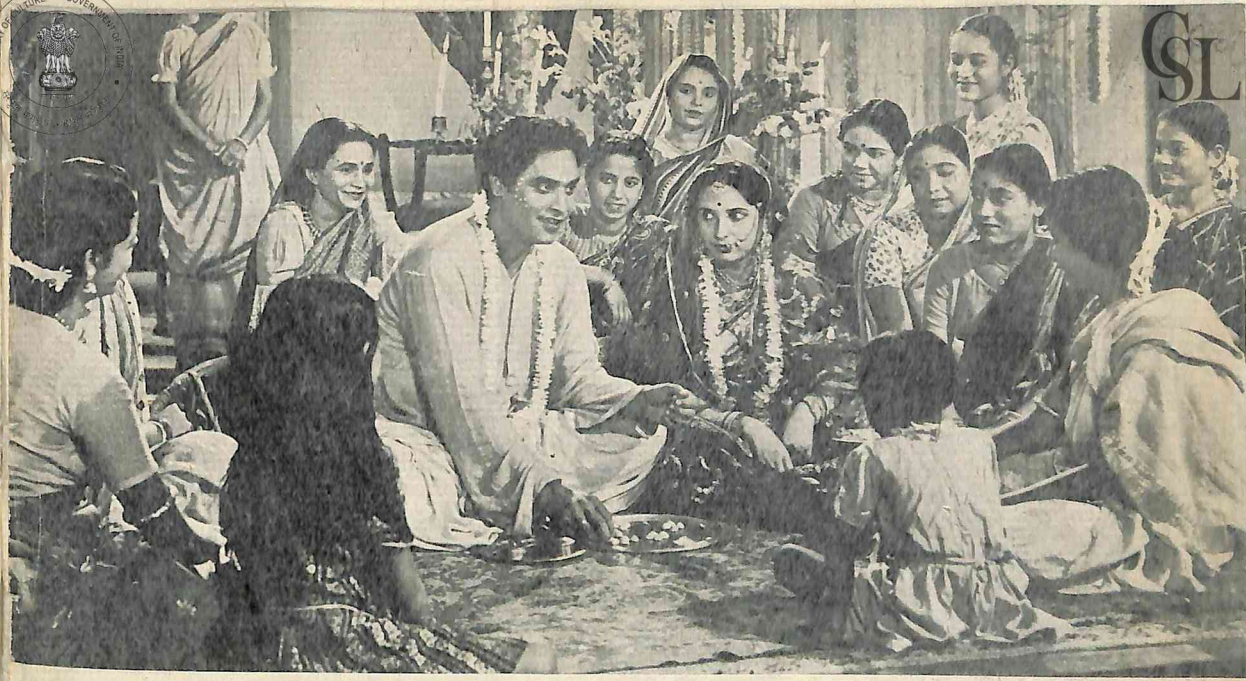




Drinking tea is Sumitra Devi in **JETE**
NAHI DEBO with Mohina Devi ▲

Waheeda Rehman and Guru Dutt in
Cinemascope film **KAGAZ KE PHOOL** ▼





▲ Not a marriage, but a sequence is picturised thus for CHHOTI MAA



► Suchitra Sen and Dilip Kumar in a romantic sequence in DEVDAS



▲ A scene from DeMille's
 film **THE GREATEST
 SHOW ON EARTH**



◀ Balraj Sahni and Leela
 Naidu appear thus in
ANURADHA



Nutan and Gulab enact a tender moment for
CHHABILI



Inside view of the Filmistan Studio, Bombay,
with scattered properties of sets



needs cannot override the interests of the business executives aiming at large returns.

Today money dominates social prestige. I had the opportunity of studying so many cases in which children joined the motion picture industry against the wishes of their parents, and found that the parents of all such children at one time or the other felt happy when they received large amounts of money from them, and became proud of their careers. So, money being the barometer of our society, mercury which was low about twelve years back is now fairly high. The producers, therefore, should not hesitate to attract new talents and to remove any misunderstanding which comes in the way.

Methods of Recruitment

The present methods and ways of recruitment are not at all similar and rational. Employment in the motion picture industry is purely given on personal whims and fancies of the individuals. There is no scientific method of recruitment on the lines which can enable the persons, who are employed, to keep pace with the growth and requirements of the industry. Most of the aspirants, in other fields of work know well and remain aware of the years of preparatory period which precede success, but such a thing is very rarely taken into account by the aspirants for this industry. While everybody is found fond of film-stars, play-back artists, music directors and script writers, little do they know how one film-star rises by outshining the other in brilliance, and how one thrives at the cost of another's happiness. Little do they realise the ways in which a film-star has to maintain his or her dignity for attaining stardom. Little do they know about the ultimate fate of those girls and the misery of their parents, who are lured away from their homes just to secure a foot-hold on the illusory silver-screen.

There are many things which help a person in securing a job in the motion picture industry, and it is not possible to determine with any accuracy the relative significance of each of them. Relationship, friendship, pressure, luck, education, ability, capacity to work hard, publicity, power, sexual behaviour, personal beauty, perseverance and 'playing the game' tactics have been found the important elements that help in getting employment and attaining stardom. Scrutinies, however, have shown that the application of these elements has not been the same in each case, and the emphasis varied widely.

Kinship is very important and proves tremendously helpful in getting jobs in the motion picture industry. Since few of the assignments require any skilled knowledge, (according to the prevailing belief of the persons in power) relatives and friends of the persons in power are easily fitted into them. This apparent nepotism often scares away new talents. A survey showed that on an average 75% of the existing people in the Indian motion picture industry have secured their assignments on recommendation. Further examination reveals that if a person is born into a family engaged in the motion picture industry, he or she can have a head start with prominence. Mere birth into a family engaged in show business could not, however, create talent. A scrutiny showed that in about 71% of cases children of the persons already engaged in the line could not inherit the talents of their parents. Notable exceptions, however, exist in Hollywood as well as in our country, and a few are Tyrone Power, Rita Hayworth, Judy Garland, Jane Russell, Gloria-De-Haven and Raj Kapoor, Nutan, Dev Anand, Meena Kumari and Vyjayantimala.

There cannot be a blue-print for getting into the movies, as persons who are found on the top in the motion picture industry today were engaged in different occupations before they came

and joined the motion picture industry. The following analysis shows the great preponderance of the film-stars, who at the start of their working careers had no thought of acting on the screen :—Greta Garbo—departmental store, Bob Hope—clerk in a motor company, Gary Cooper—cartoonist in a News-paper office, Clark Gable—worker in a rubber factory, Susan Hayward—news-paper seller, Marilyn Monroe—packer of Parachutes, Joan Crawford—waitress, Henry Fonda—window dresser, Virginia Leith—hat check girl and gas station attendant. Pardip Kumar—Government service, K. N. Singh—business, R. Tiwari—Forward bloc organiser, Manhar Desai—salesman and clerk, Karan Dewan—journalist, M.U. Mukri—warden in A.R.P., Manmohan Krishna—lecturer in college, Bal Raj Sahni—lecturer, Gope—service and Johny Walker—bus conductor etc.

The pre-movie occupations of the directors, script writers, producers, camera men and art directors also have been as much diverse in character as of the film-stars. It is, therefore, difficult to say with any certainty as to who is fit to come on the screen and who not. The most outstanding factor responsible for it is one of age, for which there is no limit. In all other jobs and occupations, the age at an average is kept up to 24 years for admission into the service and is relaxed in very exceptional cases. In the motion picture industry such a bar has neither been applicable nor can be applied with advantage. A glance at Hollywood and Indian casting will show the respective age of some of the film-stars as :—Cornel Wiele—45 years, Roy Millard—55 years, Gregory Peck—53 years, Victor Mature—51 years, Ronald Colman—69 years, Gary Cooper—60 years, Clark Gable—63 years, James Mason—50 years, Stewart Granger—48 years, Charles Boyer—61 years; Ashok Kumar—49 years, Raj Kapoor—35 years, Pardip Kumar—36 years, Dilip Kumar—36 years, Karan Dewan—42 years, Manhar Desai—37 years, Abhi Bhattacharji—38 years, Sahu Modak—40 years, Agha—45 years, Mubarak—50 years, Om Parkash—39 years, Gajanan Jagirdar—52 years, K.N. Singh—51 years, Prithviraj Kapoor—53 years, Kumar—56 years, Bipin Gupta—54 years, Meena Kumari—27 years, Nargis—31 years, Nalini Jaywant—30 years, Purnima—28 years, Chand Usmani—26 years, Vijayalaxmi—30 years, Sulochana Chatterji—31 years, Achla Sachdev—34 years, Leela Chitnis—42 years, Lalita Pawar—41 years and Leela Misra—42 years. (Calculated up to the year 1959)

In our country it is not often that a young boy or girl is offered a leading role in a picture quite unexpectedly. Here, unlike Hollywood, search for talent is not carried on in schools, colleges, restaurants, clubs and stages by the talent-scouts on behalf of the major studios and producers. In Hollywood, professional models catch due attention and become the leading personalities of the silver-screen, if they come out successful in their screen tests, and a few such examples are—Ava Gardner, Susan Hayward, Esther Williams, Marilyn Monroe and Joanne Dru. One, again, can be a candidate for stardom in America, if he or she has achieved fame and recognition as an artist on the Broadway stage like Bing Crosby, Doris Day, Frank Sinatra, Lena Horne, Nelson Eddy, Gene Kelly etc. Besides these, Lana Turner caught the eye of a talent-scout while sipping soda in an Ice-cream parlour, and John Wayne got the way to stardom while driving a truck on a studio lot. Many in the line are from the school or college stage or from some theatrical stage, and a few who are on the climb are Robert Taylor, Spencer Tracy, Danny Kaye, Grace Kelly, James Stewart and Bette Davis. Cases falling in the first two categories are difficult to find out in our motion picture industry except in very rare and exceptional instances. Examples in the third category, however, can be noticed, but in all such cases also relationship has exercised its undue influence as in a few cases of Shammi Kapoor, Prem Nath, Sajjan, Kamal Kapoor, Om Parkash and others.

Insecurity in Employment

The coming in and going out of the 'Independent' producers exist in an abnormal ratio in our motion picture industry, as is clear from Table No. XXV and Graph No. VII on page 78. It produces adverse effect in many directions. Most of the production staff, technicians and the artists, as a result, are employed on casual basis for each production, and are disbanded after the picture is completed. As the feature film production by such casual producers goes on decreasing or increasing, like their coming in and going out of the industry, as illustrated in Graph VIII on page 84, security of tenure in respect of the workers in the motion picture industry hangs in the balance.

Insecurity in employment is more unpredictable in the motion picture industry than in any other industry, and can be ascribed to the following :—

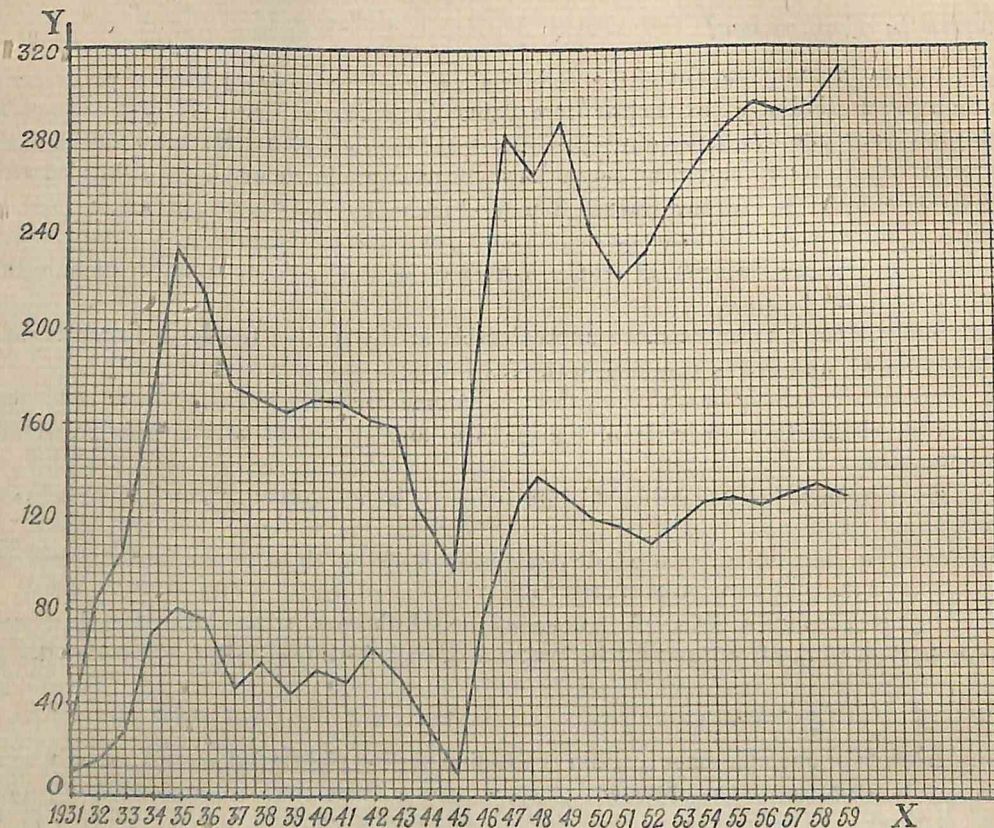
1. Persons who are big box-office draws can become box-office poison the next moment.
2. Things change too fast in the motion picture industry and success and failure remain too close together.
3. The retirement in the motion picture industry is not voluntary, and there exists no precedent of any age for it.
4. Persons in the motion picture industry mostly work on their personal whims and can be thrown out of their working gear at any time.
5. Many persons only get work in association with those who have been termed as 'must be' and do not get work after the 'must be' pressure of their friends or relatives is released.

Problem of Unemployment

The problem of unemployment within the Indian motion picture industry is not only acute but has two dimensions. Unemployment prevails among those who are trained new-comers and among those who have been either working or have worked for quite a long time in the motion picture industry. The problem of those persons who are from the motion picture industry becomes more acute, as a man out of a job usually remains a man out of friends and most of the assignments in the motion picture industry result out of friendship.

The correct depth of the extent of unemployment in the industry cannot be derived, because the earnings of majority of the persons exceed by far what they can command elsewhere. It is this bait that leads the persons to sit idle, wait for a big break, and continue to increase unemployment in the industry by not searching any other avocation. Cases were also noted among the film-stars who could not get contracts for work in the pictures either due to their abnormal demands of remuneration or for other reasons. In all such cases, film-stars, who cannot get work for one reason or the other, do not admit the truth and continue to plead and pretend that they themselves are not working due to their family circumstances or because their health does not permit them to work.

Unemployment among the well-off technicians and artists cannot be called very alarming, because they accumulate quite sufficient funds to pay their way later on, and in case they do not get work, they start trying their hands at film production. How far this factor of not getting work turns the film-stars, technicians and music directors into producers basically cannot be correctly ascertained, as even the highest paid persons among these categories have been found in a dilemma of constant fear lest they should fall from the high ladder of fame. The danger of competition and advancing age over-strain their nerves and the fact that their glamour, which is looked upon by the public with high esteem, remains a superficial mask in



GRAPH VIII—SHARE OF THE NEW PRODUCERS IN THE TOTAL FILM PRODUCTION

O—X represents years and O—Y represents the number of feature films produced.

This graph brings out total feature film production in comparison to film production by the new producers as shown in Table III in Chapter I on page 13. The upper line shows the total feature film production, while the lower line shows feature film production by the new-producers

actuality holds its truth in nakedness before their eyes every moment and keeps them in constant fear. They, therefore, apprehend heart break and disillusionment at every moment, and try to relieve their strained nerves by becoming producers. And to name a few successful ones in the line are : Ashok Kumar, Dev Anand, Anjali Devi, P. Bhanumati, Raj Kapoor, Subbulakshmi, Raja Paranjape, Sunanda Banerji, Varalakshmi from India, and Jane Russell, Judy Garland, Burt Lancaster, Alan Ladd, Cornel Wiele, Tyrone Power, Gary Cooper, Joan Crawford, Henry Fonda and Rita Hayworth from Hollywood.

Unemployment among persons forming the average rank deserves special attention. Many of such persons come in the motion picture industry without an aptitude for work and without an appreciation of the technicalities that go in the motion picture production. Nothing can be done in such cases, and it would only be advisable for the unemployed persons to leave the motion picture industry and try their hands in some other field. Others, who are thrown out of employment for no fault of their own, cannot get a just treatment unless the very working of the motion picture industry is rationalised. The relief in all such cases can also be provided by



a system of self-help and regulation as is prevalent in Hollywood and is taken up elsewhere.

In comparison with other countries, the problem of unemployment is more acute in our motion picture industry, because majority of the persons enter in the industry without any basic knowledge of film-craft, and their fate mostly rests on the simple judgment of the public. Their entrance further creates many problems, as it bears no relation to the requirements of the motion picture industry. The absence of other allied lines like Television also increases the tempo of unemployment, as the persons who cannot be gainfully absorbed in the motion picture line do not get any chance of working in such projects. The position, therefore, needs an examination, if there is any necessity for putting some sort of restriction over the entrance of the persons in the motion picture industry.

The Film Enquiry Commission of 1951 also examined this question and on the issue of licensing of directors remarked, "While the idea behind the suggestion is, no doubt, praiseworthy, we are unable to commend its acceptance. In an artistic field like direction we do not consider it any more possible to suggest who shall practise and who shall not than in the field of say, literary or dramatic work. It is only the judgment of the public, guided and led by the opinion of well-informed critics, that can decide whether a director has proved competent for his task. We do not think, therefore, that employers can be or should be restricted in their choice of directors to certain stated fields or academic qualifications."¹

The issue of licensing of persons in the film industry cannot be treated on par with that of doctors and lawyers. The licence in their cases is only given and taken by those who have already acquired a prescribed standard of academic qualification and have gained some experience and want to take up practise. In the motion picture industry we do not find initially any prescribed standard of academic qualifications for the respective assignments and, therefore, this issue has little force till some standard of qualification is prescribed. The Film Enquiry Commission of 1951, however, has mistaken in leaving this question entirely at the mercy of the public and the critics, which, in majority of the cases, is generally found below the level of average standard at the moment. At the time of making such an observation, the Film Enquiry Commission of 1951 seems to have ignored the consequences which in all probability are bound to follow, if this issue is left to the verdict of the public and critics. Firstly, it would cause a number of rejections, both justified and unjustified, which will upset the working of the motion picture industry besides producing poor quality and causing an increase in unemployment. Secondly, when the Film Institute will start working, few would like to undergo years of training in the institute if the persons are allowed to go in the motion picture industry without any such specification. It is, therefore, essential that the employment of directors and technicians is only allowed to be made on the basis of a certificate from the institute, except in exceptional cases. It would reduce the possibility of unemployment and would also ensure quality and progressive trends in the industry. The producers, besides the training in the film production craft, should also be required to have at their disposal about 50% of the total amount required for the projected picture. The percentage of amount from 50% can, however, be liberalised in special cases on specific merits and other considerations.

Problem of Extras

The junior artists, also known as extras, are the persons who form the background against

¹Film Enquiry Commission Report 1951. p. 78.



the main and character players, and are kept in the roles with a purpose. These artists are always more in number than the film-stars. A scrutiny of their cases showed that in 72% of the cases, persons joined the line after having failed to achieve stardom and in the belief that some day they are bound to come up on the ladder of fame. 13% of the cases were of those who toppled down after a short rise and could not leave the line. The rest of the persons joined the line without any aim just to earn a livelihood in absence of any other work.

The condition of these artists has been described as, "They may boast of their proximity to the gods, bask in reflected glory or cherish their identification with the fabled world of the screen. But they enjoy no social status within the movie colony and they have no individual identity to the world beyond. They are in Hollywood, but they are not of Hollywood."¹ The condition of these artists in the Indian motion picture industry is no better than the one described above.

Employment through intermediaries has not been completely eliminated even in the organised industries, and it should not be a surprise if these artists are found under the hammer of agents. They hardly get work for 10 days on an average in a month. Their problem, therefore, demands a system on which they can get work easily and continuously.

In France, this work is undertaken by the 'Union Des Artistes'. In Hollywood, 'Screen Actors Guild' of which 'Central Casting Corporation' is a subsidiary unit have some 8,500 members on the list. This Corporation keeps files of all the artists, who work as extras, with a classification in regard to their sex, age, nationality and type. Every evening before 5 O' clock, each studio notifies the Corporation by Teletype of the casting required for the following day. The call sheets then are passed on to the Casting Directors, who remain seated around a large table. They try their best to remember the names of the artists written down. The members begin calling the central switch board of the Corporation giving their names at 5 O' clock. If any of the directors picks out a name, he takes the receiver of the telephone and passes on the necessary instructions to the members. In case the member is not selected, he or she calls the next day in the same manner. The work in this manner is carried on with remarkable precision and order. In Russia, studios keep a regular list of the eligible artists falling in this category, who otherwise work in factories or elsewhere. They are called to work in pictures only when their demand arises. For working as artists, they, on an average, get 45 roubles a day as emolument.

Many a time the policy prevailing in Russia has been advocated for these artists in our country without realising that our's is not a State controlled economy, and here persons engaged in their own affairs cannot be prepared for work in times of need or cannot be easily spared by the employers. The only system that can be adopted in this country with advantage is one which is prevailing in Hollywood. It will do away with the present wandering of extras from studio to studio in search of work, increasing the possibility of losing the work in one studio while waiting in another. Such a Corporation, if formed, will not only give dignity to these artists but would also ensure fair salaries for them and prompt payments.

Employment of Children

Parents lured by mistakable notions wander from producer to producer with their best of efforts to convince the producers about the talents of their children. Unlike other countries,

¹Rosten : Hollywood : p. 71.



parents here try to get as much as possible out of the child if a contract is given. They do not realize that when they force a busy career upon the child, they make it short-lived. As a matter of fact, continuous work does not cause any harm, except that it remains at the cost of sacrifice of other basic things, which are very essential for the growth of the child in the proper direction.

The education of the child is bound to suffer if he or she is engaged in work. The result is a lack of confidence and imitation of the grown-up persons. It is, therefore, necessary that some sort of restriction is imposed on the employers that the employment of children in the motion picture industry should not be given at the cost of their education. Here either of the two methods can be adopted as they prevail in France and Hollywood. In France, children are made to work in pictures only in vacation periods, and in Hollywood, the producers cannot take the work out of them for more than four hours a day. Besides, they have to arrange the classes for their education in the studios under the provision of law and have to provide creches and attendants for the younger ones. The French method, however, will be more suitable here in view of the fact that present working of the motion picture industry hardly show any possibility of starting the classes in the studios as in Hollywood.

The Problem of New-Comers

The problem of the lesser known persons in the motion picture industry is a fundamental one. It is one of attaining experience, getting assignments, credit titles and a rise in salaries for the new-comers, and of getting more and more control and domination for others. The motion picture industry has only one answer for the new-comers, namely, to know 'playing the game' or 'the right persons' while for others to acquire a little knowledge of hypocrisy. While the persons in power feel that one who enters in the motion picture industry should know every thing about film-craft, the new-comers generally have the illusion that they can make a motion picture mechanically after a month or so of their entry in the industry.

A producer generally wants a selection out of a number of persons, and a 'blank' producer at times also feels secured by employing a number of individuals for a particular assignment. Many producers also do not want to engage exceptionally talented persons and do not entertain the idea of giving training to the new-comers, lest they should lose their own power and position. While our motion picture industry has to blame the new-comers that they do not show any aptitude for learning and fritter away their time in gossip, the new-comers complain that they are not provided with the full facilities for learning the art of motion picture production. During the course of my personal survey, the position in this regard varied from person to person and studio to studio. In some cases, studio management provided full scope for training to the new-comers, but they could not take advantage of it, while in others, studios could not help and the persons, who had the eagerness, suffered.

The analysis of 115 cases of the new-comers, taken at random, showed that 95 persons were taken purely on recommendations without assessing their ability and suitability for the line. Such persons were neither serious nor interested in the study of the process of movie-making. In rest of the cases, the lack of judgment and the sensitive unawareness of the pioneers remained the handicap.

Need for Training Institution

Indian motion picture industry does not sponsor any type of formal training in the craft

of movie-making. There is practically no training centre worth the name in the country so far. The Central Polytechnic in Madras and the Jayachamarajendra Institute in Mysore, having a history of past 13 and 15 years respectively, could only impress that the majority of the students after training of three years have to knock at the doors of the studios or producers for jobs, and later on, even, have to forget what they learnt in search of other professions. Films Division of the Government of India, also, could not help the trained persons coming from these two institutions on account of its own limitations and policies. The Fazal Bhai Institute of Bombay, too, was closed down, when its management found that the candidates do not find any appreciable scope for employment after training.

The above named two institutions give training in Photography, Sound recording and Projection. Their courses are more of an academic nature and, as no studio is attached with the above named institutions, training does not prove versatile. As a result, students do not come out better than those working in the motion picture industry at the moment and who have learnt by trial and error.

The necessity of a training institute has been realised by all the persons in the motion picture industry, and they feel that it should be controlled by the Government. They, however, could not advance any plan for such an undertaking. Taking the attitude of the motion picture industry into consideration, the initiative for establishing such an institute will have to be taken by the Government, and the co-operation will have to be invited from the motion picture industry, which the industry should give for its own progress and benefit. If the plan advocated elsewhere in this study for the control of production is accepted then the institute will come under the control of the Board of Directors of the organisation. In either case, the institute should, on one hand, provide training to the new-comers, and on the other, give facilities to those persons who are in the motion picture industry to learn the latest developments in the craft of motion picture production. In addition to it, the institute should also undertake the work of collecting up-to-date facts and figures relating to the motion picture industry and should have a research section to compile all such data and to carry on research in the market trends in relation to the movie going taste of the public. There should be a fully equipped studio and laboratory with the institute to enable the candidates to gain practical experience. Such a studio and laboratory should also provide facilities to other producers, who may like to take advantage of it, on payment of schedule charges fixed by the authorities. The institute should make the selection of the students for training strictly in the light of the requirements of the motion picture industry of the country.

The institute can be located either at Bombay or Madras, the two leading centres of production in this country. Many persons have some time expressed their feelings that the institute should be at a place other than the existing centres of film production. They apprehend that if the institute is established at any one place out of Bombay, Madras or Calcutta, the students, in such a case, would find themselves lost in glamour of the motion picture industry, and would not be able to achieve their aims seriously. The institutes giving training in the craft of motion picture production in other countries at the centres of film production have not shown such trends. Such an apprehension further does not look very sound in face of the fact that the students in such a case will be able to see and study the working of the motion picture industry more thoroughly and would be able to get the opportunity of discussion with the skilled persons and technicians working in the industry.

Training should be in two parts, one consisting of Theory and the other of Practice. The courses should be so designed as to make the training versatile, so that it may enable the



students to handle any aspect of film production, which they may be called upon to handle in the motion picture industry, after their employment. The students after completion of the training should be required further to undergo some practical experience in a film studio in the motion picture industry, before a diploma is granted. It would help the students to understand what to aim at and how best to achieve it. The period of training can vary from two to three years according to the progress of the individual concerned. The period of training of those, who show their talents in acting, however, stand on a different footing. In our country, there is no training ground for the 'would be stars' as it exists in America and England. The training in this particular side will have to cover all the aspects of the art of postures and speech.

Film Institute

The Government has proposed to open a Film Institute and has purchased Prabhat studios in Poona for Rs. 12 lakhs for the purpose. The possession of the studios has been taken over on April 1, 1960. The Institute is being located at Poona because suitable accommodation could not be had elsewhere. The studio is attached with a laboratory, where, it is learnt, films of the Films Division will be processed.

While full scheme of the project has not yet been finalised, the Institute is expected to start work from July 1961. The Institute will impart training to the candidates in Direction, Cinematography, Sound recording, Art Direction and production methods, and would also provide refresher courses to the technicians already working in the industry.

Much success of the scheme can be anticipated if the Government works in close collaboration of the industry and give training to the candidates after strict scrutiny of the need and requirements of the employment sector. Some provision for giving practical experience should also be provided, as without it training is not likely to prove versatile.

Advance Training

There have been occasional instances in which persons joined the institutions in foreign countries to get training in the art of film production. Such persons, however, could not derive much advantage in absence of any previous practical experience. Technicians from the motion picture industry have also been to some advanced countries to gain working experience in the latest techniques, but could not derive much benefit on account of their short stay, and mostly remained busy in their particular missions in which they were sent by the studios or by the producers. The advanced training abroad on the whole, therefore, has been of negligible benefit so far.

There has been a practical difficulty in getting advanced training in other countries, as far as learning by doing and by watching is concerned. This arises on account of the rules and regulations of the associations of the technicians. In almost all the advanced countries, such associations have entered into agreements with the studios that non-members cannot work and touch the equipments in the studios. Such associations further do not enrol outsiders as members for the sake of learning. This question was taken up by our Government some time back with the Association of Cine Technicians in the United Kingdom, but success could not be achieved as there was no association of the technicians in our country within the motion picture industry at that time. The other is the handicap that in spite of all these difficulties if one manages to get training, he or she cannot find any better scope in employment here with fair



dignity and salary owing to lack of appreciation by senior technicians and want of knowledge of film-craft among a large number of producers.

The necessity of advanced training cannot be over-estimated in view of some of the technicians working in the motion picture industry who need it, and some of the candidates who will come out of the training institute showing an aptitude for it. The arrangements can be made in the renowned studios or in the recognised institutes in other countries, which impart such training. Any difficulty in the way cannot be apprehended, as the association of Indian Motion Picture technicians can now take up the negotiations on a reciprocal basis to make arrangements for the employment of the technicians in foreign studios to acquaint themselves with the latest developments in various cinematographic techniques.

Need for Organised Programme

Film-craft unfortunately is one of the glamorous vocations, and being what it is, it initially attracts more misguided young men and women than the more prosaic ones. The fancy of 'Women, Wine and Wealth' and that men in the motion picture industry handle 'beauties' has made the young people look upon the jobs in this industry as the best and the easiest in the world. Therefore, the desire of every one is how he or she can stumble into such an occupation—so pleasant and flattering. Little do they realise and appreciate that motion picture production is an art full of technicalities and that the persons in the motion picture industry, who mostly look fed-up are actually toiling men burdened with great responsibilities and difficult problems at every step.

The picture of economic well-being created by the motion picture industry presents much of an optical illusion. Some persons under this illusion continue coming in the industry to rid themselves of hunger and destitution, while men of power and capital in the industry do not abandon their efforts at seeking cheap labour and looking for higher profits. The brotherhood of man is only a phrase and not a truth on their lips. Truth is what Lenin said, "Gigantic crashes have become possible and inevitable, only because powerful social productive forces have become subordinate to a gang of rich men, whose only concern is to make profits."¹ It is in this context that a well planned and organised programme is needed for our motion picture industry to provide specific jobs to the new-comers.

CHAPTER 7

Financial Aspects and Working Capital of the Industry

Productiveness and Prospectiveness of Capital

The motion picture industry, as a matter of fact, has not been built up by financial wizards. It is the glamour of the industry, which attracts abundant supply of money through loans, makes the credit expansion possible, and enables certain persons in the industry to dominate over others and utilise their money in any way they like. The glare of lime-light and earnings has been vitally alluring in it. The myth about the productiveness and prospectiveness of capital in this industry is so deep that nothing could divert the public from making investments in it. Everything in it is weighed in terms of money, and the belief predominates that success and profits can be insured by spending more and more money. In fact, never did a ruling class have at its command such staggering means with which to blunt the people's—public and the employees—will as the motion picture producers in general have.

Volume of Investment in the Film Industry

The entire motion picture industry is built on a wrong system of accounting, and it is difficult to get a true and correct idea of the total volume of investment in it. However, the following is the total estimated capital invested in the Indian and American motion picture industries, and is based on the calculations of the respective industry.

TABLE XXVI.—TOTAL INVESTMENT IN THE INDIAN MOTION PICTURE INDUSTRY

Year	Production	Distribution	Exhibition	
	Rs.	Rs.	Rs.	
1949	120,000,000	25,000,000	200,000,000	
1954	100,000,000	60,000,000	260,000,000	
1959	101,000,000	65,000,000	280,000,000	
TOTAL INVESTMENT in the year 1949 was Rs. 345,000,000.				1
TOTAL INVESTMENT in the year 1954 was Rs. 420,000,000.				2
TOTAL INVESTMENT in the year 1959 was estimated at Rs. 446,000,000.				3

¹Hand-Book of the Indian Motion Picture Industry.

²Screen Year Book 1955.

³As per estimate of the Industry.

TABLE XXVII.—TOTAL INVESTMENT IN THE AMERICAN MOTION PICTURE INDUSTRY¹

Year	Production	Distribution	Exhibition
1950	\$135,000,000	\$ 25,000,000	\$2,525,000,000
1959	\$448,250,000	\$101,750,000	\$2,242,700,000
TOTAL INVESTMENT in the year 1950 was \$2,685,000,000.			
TOTAL INVESTMENT in the year 1959 was \$2,792,700,000.			

Total amount of investment in the motion picture industry depends on the total number of studios, producers, distributors, laboratories, cinemas and the pictures produced.

Turnover of Invested Capital in the Film Industry

The entire capital remains invested in the motion picture industry and there is little reserve. The turnover of the capital in the industry depends on the actual time spent on the completion of a picture, because lesser the time is taken in completion, the more is the turnover of the capital. The producer in such cases can recover the money invested in the production by transferring the picture to the distributor and can again invest the same in another picture. The distributor, too, can in such cases recover his amount from the exhibitor, who can finally collect the amount at the box-office. The quick turnover of capital, therefore, is possible only if the time spent on the production of a picture is reduced to the minimum. The time required for the completion of a picture depends on a number of factors, and is mainly spent in the following manner :

- (1) In the preparation of the script and in planning the production.
- (2) In the actual shooting of the picture.
- (3) In polishing up the picture, after shooting is completed.
- (4) In securing necessary facilities and in completion of the required formalities for its release.

Much time in our country is not devoted to the preparatory stage, polishing up stage and in completing necessary formalities. The time for the completion of a picture is mainly spent in shooting, particularly because of the absence of any pre-planning and paper work, lack of finances with the producers and free-lancing tendencies of the film-stars. Work in the studios is carried on leisurely without a note of punctuality, and it is more true for studios of Bombay than of Madras and Calcutta. On the other hand, the producers in other advanced countries devote much time to planning the production and completing the paper work before they start their regular shooting schedules. They further do not have to face the problems arising out of free-lancing habits of the film-stars to an unimaginable extent, as much of free-lancing does not exist there. Work in the studios is carried on with strict punctuality, and shooting schedules are fully adhered to, thus, speeding up shooting of the picture.

The time taken in the completion of a picture is calculated from the day on which the picture goes on the sets to the day on which the shooting is completed. The minimum time generally spent in the completion of a picture in our country is four months, while the average time of completion of most of the pictures in general varies from eight to twelve months. In

¹Commerce Department of U.S.A.



other countries, the minimum time taken in production of a picture is estimated at about twenty days and the maximum time does not exceed more than three months. It does not mean, however, that exceptional cases on either side do not exist in other countries, as lesser or more time in the production of pictures is frequently taken up than the average time.

Total turnover of capital also depends on the yearly total output of each studio. The output of each studio in this country is, on an average, from five to six pictures per year at the most against the average of thirty-eight pictures per studio in America, and thirty pictures per studio in Britain. The studios for such a calculation can only be those which keep regular shooting schedules and operate throughout the year.

It has already been seen that the average production in our country is of 297 pictures a year, and the average cost of production of an average Hindi picture comes to about 4½ lakhs of rupees. The estimated total investment in the motion picture industry is of Rs. 446,000,000 and the total net earnings of the industry is in the order of Rs. 280,000,000. Producer, as a matter of fact, in majority of cases stands at a losing point or just on the par, because the entire group of producers cannot claim more than Rs. 80,000,000 as their share out of the total earnings of the Indian motion picture industry. A close scrutiny of 250 pictures with the help of one exhibitor disclosed that, out of the total pictures produced, only about 15% of the pictures earn any profit for the producers, and the rest either yield losses or just hardly cover their production costs.

This clearly brings out that the turnover of the capital in the Indian motion picture industry is not only slow, but also small in comparison to the total investment. The problem of quick turnover of the capital is, therefore, most important. The industry can only get quick turnover of the capital by creating utmost speed in shooting work and adhering to the correct use of time, money and talent.

Need for Credit

Motion picture industry in general, except in State controlled countries, operates on borrowed finance. The question of raising credit, therefore, comes to the forefront of the film industry every time. The most important factors creating such a necessity in our industry have been the following :—

(1) Entire amount estimated for the production of a picture is not required right at the very start of the production, and unlike other manufacturers, it is possible for the producer to start and carry on the production of the picture with a small amount and to manage the funds as the production makes the progress.

(2) Majority of the producers hardly earn any profit on most of their pictures, and need finance for their next productions before they can recover their investments on the previous pictures.

(3) Producers, in majority, do not keep on investing their profits earned out of the motion picture industry. In some cases, profits are invested in other enterprises, while in many others, they are spent on the race-course or on similar activities.

(4) Producers do not mainly think in terms of bigger investments first to earn higher profits later on.

(5) Majority of the other personnel of the industry, who invest their earnings in the picture production, either fail to bring effective results in return or lose their money in the long run.

Sources of Getting Finance

Personal investigations into the financial resources of the producers show that 96% of the producers depend on borrowed finance, and their working capital is almost loan capital. The producers borrow money before and during the progress of the shooting of the picture. A study of 135 cases of the producers revealed that the sources of getting finance were the Marwaris, money-lenders, certain Maharajas, persons coming under the influence of the producers out of relations, friendship or attracted by the glamour of the motion picture industry, distributors, exhibitors, studio owners, laboratories, film-stars and raw material dealers. These persons provide credit to the producers for one reason or the other, and for periods and on terms as settled between them or forced by the circumstances. The bulk of the investments, however, come from the distributors and exhibitors.

Ways of Raising Finances

Producers can be classified into two main categories :—(1) Producers who have their own studios. (2) Producers who are 'Independents' and do not have their studios. Many producers have often been found short of finance and hence under the continuous pressure of raising it. Producers, who are the owners of the studios, generally procure finance by persuading distributors and exhibitors, who make an advance payment to such producers by taking distribution and exhibition rights of the pictures financed. They also get the raw-film on credit from the raw material dealers and get their processing work done by the laboratories on credit. In some cases, credits are granted for a short period, and in others, the payments are usually made at the time of transfer of the picture to the distributors. They also get co-operation from the film-stars at times, but that depends on the relations they have with them. In all such cases, major portion of the agreed amount is paid only after the completion of the picture. Releasing rights of the picture under production are taken as a security in all such cases. Such co-operation and facilities, however, were rarely available to those producers who either had not made the payments at all or had cleared their outstanding dues after inordinate delay.

Ways of raising finance and getting credit of the 'Independent' producers have been found more peculiar in most of the cases, and are unknown in other spheres of business. 8 % of the 'Independent' producers only command a respect and reputation and, therefore, enjoy a status equivalent to that of producers having studios. The rest are those who either enter the motion picture industry for the first time or have failed to produce successful pictures. In 82 % of the cases, these producers do not feel shy even of placing the prospects of their proposed plans of film production before their relatives and friends in order to attract their investments. They also do not hesitate alluring the Marwaris and others to lend them money on the promise of exorbitant rates of interest besides the attraction of all sorts of enjoyments in regard to 'Wine and Sex'. They also try to attract young persons—both girls and boys—by offering them an opportunity of attaining stardom in their proposed pictures, and in many cases induce them to bring some money from their home to enable them to start and carry on their plans of picture production. Such practices are not infrequent in our film industry. The narration of a 22 year old boy in this respect is worth mentioning, "The producer was not having any money and just to get hold of a financier, I was made into Nargis's sister and to dance and mix with persons. The man who was to become the financier just tried jokes with me and ultimately was entangled. I was just made up as a queen, and bust pads worked wonders to lend me some

charm." As all the studios and laboratories do not get sufficient work all the time, they provide facilities to such persons on part payments, and they have to continue giving such facilities on credit, even when payments are held up, under the illusion that the entire dues can only be recovered if the picture is allowed to be completed. Film-stars have also been found getting into the clutches of such persons, as full amount of the contract is not taken at the time picture goes on the sets.

Difficulties In Raising Loans

Truly speaking, there is no logical practice which is followed by the either party for economic gain. Everything is crude, and the motive always is to cheat and accumulate profits without anticipating implications and consequences. Cases have not been rare in which the persons who took loans subsequently left their creditors into fits of despair. In view of his experience, a managing director of a leading firm, dealing in raw material and equipments, observed the following in reply to my questionnaire, "Generally speaking, producers and even studio owners are notoriously bad pay-masters while laboratories, depending on their status, are somewhat more dependable." Difficulties in securing finance at a reasonable rate of interest on easy terms are, therefore, many and are mainly owing to the producers themselves. These difficulties mostly arise out of the following facts :—

- (1) Producers in majority cannot offer any assets.
- (2) Production of pictures is not carried on under the guidance and control of the major concerns, and everyone acts in his own way increasing the risks of his business.
- (3) The bulk of the pictures produced in the country fail today at the box-office, and not even half are successful.
- (4) Majority of the producers do not employ the services of the film-stars and skilled technicians on contract basis for a long time.
- (5) Producers generally make one feature film at a time and do not divide the risks of picture production over a wide variety of pictures. As a result, the profits on the investment remain poor and insecure.
- (6) Most of the producers do not declare profits just to avoid the redemption of their debt and other obligations.

Indian producers in majority do not keep assets like the producers of America and Japan, as can be seen from the tables given below.

TABLE XXVIII.—TOTAL ASSETS OF SEVEN MAJOR COMPANIES OF HOLLYWOOD
IN THE YEAR 1939¹

(They continue till today)

Name of the Company	Assets	Percentage of Total Assets	Name of the Company	Assets	Percentage of Total Assets
1. Warner Brothers, Inc.	\$ 168,618,000	27.03	5. 20th Century-Fox Film Corp., Inc.	\$ 58,828,000	9.43
2. Loew's, Inc.	\$ 157,333,000	25.22	6. Columbia Pictures Corp., Inc.	\$ 18,560,000	2.98
3. Paramount Pictures, Inc.	\$ 109,575,000	15.57	7. Universal Pictures Corp., Inc.	\$ 14,856,000	2.38
4. R.K.O. Radio Pictures, Inc.	\$ 95,965,000	15.39	TOTAL	\$ 623,735,000	100.00

¹Securities and Exchange Commission Survey of listed Corporations, Volume II, and Standard Statistics 1st Nov. 1939 : p. 441.

(They exist till today)

¹Japan Motion Picture Almanac 1957.

financier has no other alternative except to satisfy himself with the amount of interest taken in advance. The Civil Law is also such that its remedial functions do not gratify him. Even if he is able to obtain a Civil Decree against the producer, he cannot get its satisfaction in absence of any assets with the judgment debtor.

Consequences of Financing Difficulties

Financing difficulties create a picture of many dimensions. When the producer is short of funds, he needs the money badly either to pay off his creditors or to continue in the business. In either case, he has to borrow the money at fantastic rates of interest, and comes under a natural reaction and pressure for recovering the investment quickly. The following consequences, therefore, arise as a result :—

(1) Producer tends to add all such things in the picture, which in his opinion would please the distributors, financiers or would help in making a quick sale of the picture at a good price. And, it all affects the quality of the pictures.

(2) Producer, many a time, shows indifference towards the picture after taking the money, and as a result, the picture which started very well ends miserably.

(3) Producer when parts with the rights of the film, but when afterwards he finds it bringing large profits to the distributors, he feels badly embittered and in many cases develops a vindictive attitude.

(4) Many productions do not go beyond the stage of a thousand foot shooting and even if completed somehow, never see the light on the silver-screen. Money in this way is blocked and the film industry is deprived of the capital.

(5) Producer, in most of the cases, cannot enjoy the fruits of his labour. He hardly gets any time to concentrate on the production values.

(6) When all continue to juggle to meet their requirements, several sincere persons have to sit idle without any fault on their part.

(7) It all results in sacrificing the quality of the pictures at large and in checking the progress of the motion picture industry.

The high rate of interest charged and the ever present shortage of financial resources have been the direct cause of many producers prematurely retiring from the film industry. It will be significant to note that elimination of a number of producers every year cannot be considered an altogether desirable feature of the industry. No doubt, a few of them continue to nourish the hope that some day they would come back in the industry to recoup their earlier losses, but many of them drop out for ever. In either case, much of the experience gathered by them is lost to the industry and their activities have the effect of upsetting normal development of the industry by causing considerable wastage of capital, man-power, imported raw materials, and boosting up interest rates on the production of pictures which should, as a matter of fact, never have been started.

An examination of financial aspects of the motion picture industry in U.S.A and U.K. is essential to examine and understand the depth of our problem and to devise a way out.

Film Financing in America

In America, pictures are not produced alone by the heads of the major studios as the belief prevails, but by the independent producers too. In 1946, more than a third of all pictures



production were shot by independent units. In 1947 more than a hundred independent film companies were found newly formed and carrying budgets of over four million dollars. But, still it would be difficult to deny that 85% of the American motion picture industry is run by incorporated companies, and that the financial oligarchy is composed of nine major groups, who exercise decisive control over the film production for all intents and purposes. The members of these major units are bankers and big industrialists, and their main task consists in executing the economic decisions adopted in the secret condones of the top consortium.

Mr. N. Peter Rathnon, forming a company for financing independent movies, said, "As an investor he is able to call the tune on spending and keeping costs down by keeping a producer avoid credit deals for studio and laboratory facilities which involve ruinous overhead and padded charges."¹ Whosoever the producer may be, the major portion of the Hollywood operates on borrowed funds. "The Bank of America handles an estimated 70% of the films, making loans in this country, make some credit advances."² An enquiry in this regard revealed that the Bank gives money in advance for those pictures only which are considered good risks by the executives.

It is not difficult to secure finance for the pictures in America, because if the producers of major studios always have more assets, the others too keep contracts of the film-stars, rights for the screen stories and the services of so many skilled technicians to offer them a security. Three types of money are found in general with the American producers. Money brought by the producer or made available at his own risk, covering 60% of the total estimated budget of the picture, is the First Money. The Second Money is that money of 40% which is raised mostly from the bank or in rare cases from the second person, and is provided after due scrutiny of the script and of the prospects of success of the picture. The Third Money, which is also called 'Guarantee Bond' or 'Completion Bond', ranges from 10 to 20% of the estimated cost of the picture, and is required to be deposited in the bank at the time when advance of Second Money is obtained. The rate of interest, in most of the cases, does not cross the limits of 9% per annum.

Film Financing in U.K.

In early stages, the distributors used to finance the producers, but it was not too late when the distributors discovered that financing of foreign films is more profitable than those produced at home. It led the producers to approach the Government for assistance and the British Film Production Fund started its work from 10th September, 1950. It was mainly formed to finance the film production under the National Film Finance Corporation, which was established in 1948 with the statutory lending powers to the producers and of raising funds up to the extent of £ 2 million from private sources besides £ 6 million of public money.

Today the producer, before his picture goes on the sets, ascertains which class of Censor Certificate the picture is likely to receive and then obtains the consent from the distributors for its distribution on the basis of the possibility of the Censor Certificate. The distributor agrees to a certain amount, and this amount, when guaranteed by the distributor, becomes the 'Front Money'. This 'Distribution Guarantee' helps the producer in raising the loan either from any bank or from the National Film Finance Corporation. If the bank is approached, it lends the

¹New York Times: July 24, 1949.

²Hollywood Reporter: April 21, 1947.



amount equivalent to the 'Front Money' on a first charge, as its repayment is always assured. When the approach is to the National Film Finance Corporation, the loan would be in 'End Money', which means that the producer will not be able to derive any substantial gain for himself out of the profits of the picture till the 'End Money' is paid off. As the 'Distribution Guarantee' is not binding on the distributor if the picture is not completed and is not delivered to him, the protection is provided to the parties giving 'Front Money' or 'End Money' by way of a 'Completion Guarantee', which the producer has to secure in every case. If the producer does not complete the picture, it becomes the responsibility of the Completion Guarantors to arrange for the completion of the picture to ensure the 'Distribution Guarantee'.

National Film Finance Corporation

The National Film Finance Corporation continues its valuable work as specialist bankers to independent British Film Producers. Of every £ 100 received at the box-office, £ 2. 10s. goes to the Film Production Fund. The Corporation suffered a loss of 3½ million up to 31st March, 1955. The loss was mostly due to a large capital loan made at the special request of the Board of Trade and to special ventures, leaving less than £ 370,000 which was lost as a result of loan to the individual pictures. Loss on individual pictures is, however, small, as many such pictures proved successful and brought profits to the Corporation reducing the loss suffered on the whole. During the last seven years, the Corporation has provided nearly £ 12 million of 'End Money'. Out of this, nearly £ 4 million has been repaid and about £ 700,000 has not been taken up, while the Corporation has acquired £ 600,000 in shares of the successor to the defunct British Lion Film Corporation for whatever these may become worth. Advances, outstanding after provision for loss, amount to just over £ 2 million. The Corporation already had to write off more than £ 3½ million and had to provide more than £ 1 million against expected losses in future. The money came from the Board of Trade as a revolving credit. In 1954, it reached its borrowing limits of £ 6 million from public funds at any one-time, and on March 31, 1955, it borrowed £ 377,461 on over-draft from its bankers Glyn Mills.

The working of the British Film Production Fund clearly brings out that the returns from the British motion picture industry, out of the pictures financed, could not cover even a small percentage of the advances, and since its inception, the sums collected by means of a levy on admissions for the benefit of the British Film Production Fund have always fallen short of expectations. This all resulted in a stage in which the Corporation found it difficult to continue its activities, and felt the necessity either of speeding up the returns or of finding more capital from the Board of Trade.

The entire position was rightly analysed by Sir Michael Balcon in these words, "If one looks at production as a whole over a period of three recent years, one finds that British films cost a total of £ 21,864,000 and recovered only £ 15,201,000. Film production in Britain is based on a kind of benevolent feudal system grouped around either the large cinema circuits, some of whom maintain production, or around the National Film Finance Corporation using public money to finance films made in the country. Any loss made, therefore, is borne either by the large circuits or by the State."¹

Full idea of the working of the Corporation is given in the following table, which gives a vivid picture of the financial position of the British Film Production Fund.

¹Financial Times : 'British Film Production' : Sir M. Balcon.

THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA

TABLE XXX.—THE BRITISH FILM PRODUCTION FUND¹

Figures in £

	<i>1st Year</i> 47 weeks 10.9.1950 to 4.8.1951	<i>2nd Year</i> 52 weeks 5.8.1951 to 2.8.1952	<i>3rd Year</i> 52 weeks 3.8.1952 to 1.8.1953	<i>4th Year</i> 52 weeks 2.8.1953 to 31.7.1954
Collections	1,197,666	2,971,910	2,732,726	2,750,518
DISTRIBUTIONS				
Films over 3,500 ft.* in length	1,007,853	2,583,522	2,316,478 (2,211,956)	(2,231,880)
Films under 3,500 ft.* in length	115,520	270,418	272,576 (257,403)	(266,307)
TOTAL	1,123,373	2,853,940	2,589,054 (2,469,359)	(2,498,187)
DISTRIBUTIONS AS PERCENTAGE OF GROSS RENTALS				
	<i>Percentage</i>	<i>Percentage</i>	<i>Percentage</i>	<i>Percentage</i>
Films over 3,500 ft.*	19.55	44.00	36.17 (35.00)	(34.00)
Films under 3,500 ft.*	48.86	110.02	90.44 (87.50)	(85.00)
NUMBER OF FILMS.				
Films over 3,500 ft.*	449	507	588	679
Films under 3,500 ft.*	554	626	689	725
Payments to Children's Film Foundation	£ 59,883	£ 100,000	£ 120,000	£ 125,000
	<i>5th Year</i> 52 Weeks 1.8.54 to 30.7.55		<i>6th Year</i> 52 Weeks 1.8.55 to 28.7.56	
Collections	£ 2,569,981		£ 2,562,263	

Note: Figures in brackets refer to total of interim distributions. Approximately £ 111,147 remains available for the final distribution for the fourth year.

*means that from 1st August, 1953, the division of these two categories was changed to 3,000 feet.

¹The British Film Industry : Statistical Digest, No. 2, June, 1955, p. 23 and British Film Production Fund.

In Table XXX, amount of collections is gross amount from which deductions for administration and an annual grant to the Children's Film Foundation are made before the balance becomes divisible as a supplementary payment for eligible films.

The annual report of the National Film Finance Corporation for the year ending on March 31, 1959, indicated that the time might not be far distant when the Corporation would have to suspend operations for want of financial resources. The Corporation has been a vital organisation in the British film production industry and assists the production of 30 to 40 feature films a year. The industry feels that without its assistance, it might have been in great difficulties.

The British Film Fund Agency

The British Film Fund Agency was created on July 1, 1957, in view of the Cinematograph Films Act 1957. But transfer of responsibility for the levy from the British Film Production Fund to the Agency was on October 20, 1957. Members of the Agency are appointed for a term not exceeding five years, and they are eligible for re-appointment at the end of that period. Members cannot derive any benefit from the Agency.

As from May 25, 1958, and for a total period of 10 years from October 20, 1957, if not otherwise changed by an act of Parliament, the rates of levy payable are assessed as follows:—

1. Levy is now payable on gross admission prices.
2. No levy is payable on gross admission prices below 1 s. 0 d.
3. From 1 s. 0 d. upwards of gross admission prices, the levy amounts to one-tenth of a penny for each penny over 11 d.

Exemptions from the scheme are the following:—

1. Any payment for admission to an entertainment in respect of which exemption from Entertainment Tax has been allowed by the Commissioners of Customs and Excise.
2. Where the total admissions, less Entertainment Tax (if any) do not exceed £ 150 in a week.
3. Where the net takings exceed £ 150 a week but the excess is less than the amount that would normally be paid, then the exhibitor will be liable only to the amount of the excess over £ 150.

Film Financing in other Countries

In almost all the progressive countries, leaving those which are under State control, the film production is either concentrated in the hands of the major units or is maintained through the finances from the Corporations duly backed by the Governments and established to help the film industry or is carried on out of the help provided by the distributors and exhibitors. Finance is mostly supplied on easy terms, and the rate of interest does not exceed more than 10%. The major producing units generally control a chain of cinemas too, which provide them good profits and help them in raising loans on easy terms, as they prove good saleable assets. The independent producers, who do not fall in this category, derive benefit from the co-operative organisations which carry the work of distribution.

Indian Problem of Film Financing

Financial resources of the Indian motion picture industry are in a fluid state and have



never allowed the film industry to stabilise, and have always kept it staggering. The necessity of finance on easy terms, therefore, cannot be over-estimated. Any scheme devised for providing finances to the motion picture industry on easy terms cannot work successfully, if the affairs of the industry are not brought under proper control and rationalisation. In absence of any rationalisation, no plan can fully succeed, and any help in respect of finance would only encourage the prevailing chaotic conditions. It would simply bolster up the existing incompetent producers and their uneconomic activities in picture production.

Examination of Possible Sources of Help

Financing the picture production through the Scheduled Banks is advocated many a time by the Indian motion picture industry. The Banks of this type generally have the sums at their disposal on short calls. These sums cannot be advanced to the producers in this country for picture production under the present circumstances for various factors. Most of the producers do not have any assets and in absence of any solid security, the money cannot be recovered in times of crisis, loss and emergency. The forced sale of the pictures, too, cannot bring back even half the amount invested in them. The question of financial help from the Scheduled Banks, therefore, does not arise in the country at the present moment. Besides it, the Reserve Bank of India does not permit any bank to render financial assistance to the film producers in the country.

The idea of floating loans out of the Joint Stock Companies has not been liked by the motion picture industry of the country itself besides so many other difficulties. The apprehensions of the industry, if such a help is taken, are many. The pioneers of the industry, in the first case, fear from losing their controlling positions, as the shares of the public will naturally be more. The factor, that the investors from the public would like to retain the services of the promoters till they have not proved useless, does not prove very sound to the producers who, in majority, are no better than incompetents. The desire to retain large portion of shares out of profit on the part of the producers would again hardly encourage the share-holders to contribute. Apart from all these factors, the public at the moment has little faith in the activities of the producers, and, in absence of any confidence, the public would hardly accept the shares. The confidence, no doubt, can be restored, but it can only be secured either if the film industry provides some sort of assets or if the Government stands as a security. And, both the things at the moment are not only difficult but are impossible. The possibility for such a plan, therefore, cannot be counted upon.

The question of Government help has always been placed in forefront by the Indian motion picture industry, though the industry does not like the idea of nationalisation. I have taken up this issue elsewhere, and here I would only like to support the case advocated by Mr. B.N. Sircar. He has solved the issue most rationally and placed it before the pioneers of the film industry in these words, "No Government can ever help the film industry financially. Moreover, when our Government has to do so much more useful work for the welfare of the nation, it is not fair on the part of the film industry to seek financial help from it."¹ The truth of this statement cannot be denied and argued in face of the present commitments of our Government and the future responsibilities. The present Government has limited resources at its command and has to meet out vast undertakings, which are more important than the film industry.

¹Film Fare : December 24, 1954: Speech of Mr. B. N. Sircar (Producer director and studio owner).



Scheme as Advocated by the Film Enquiry Committee of 1951

The Film Enquiry Committee of 1951 also examined this problem at length, and recommended the establishment of a Film Finance Corporation with a capital of Rs. five crores with these main features :—

(1) The Corporation was advised to be formed to start the work with an initial capital of Rs. one crore with authority to borrow another Rs. one crore by the issue of bonds and debentures. The limit of borrowing could be increased as also the amount of capital to meet any contingency that may arise with the expansion of the activities of the film industry.

(2) The capital required for the Corporation was to be contributed by the Government to a certain extent and the rest of the amount was to be procured out of the Entertainment Tax and by the public subscriptions.

(3) The financial help was suggested to the individual pictures rather than to the producers in the first instance. Latitude for relaxation of it, however, was allowed in the course of time.

(4) The application or the request for loan was only to be considered and granted on the basis of the distribution facilities available with the producer for the picture, and after necessary scrutiny of the script and the production plans in conformity with the required formalities.

(5) The exploitation of the picture after completion was suggested to be carried on in such a manner as to ensure the repayment of the advance taken out of the Corporation under top priority as the first claim. The investment of the producer was placed under the second charge and the share of the distributor with any profit accruing to the producer under the third charge.

(6) Rationalisation of the motion picture industry was thought essential for the successful and efficient working of the proposed Corporation.

(7) On an observation, "No surcharge on this (raw-film) footage can provide funds on the required scale without becoming an intolerable burden to the industry."¹ The Committee suggested that to secure some of the finances on the scale required, it is very necessary that finance should come from the cinema-goers either in the form of surcharge on the cinema tickets or from a share in the Entertainment Tax from the Exhibitors.

Examination of the Scheme

The Film Enquiry Committee submitted its report in the year 1951 to the Government and now nine years have passed since then. I have my own doubts if such a Corporation can work successfully with advantage to achieve the desired results. The appraisal of the facts given below brings out the shortcomings of the proposed Corporation and, therefore, must be taken into account before any conclusion is drawn.

(1) The Corporation, as proposed, certainly means a control and some interference in the activities of the producers according to its policies, and would create wide discrimination between the producers and their pictures at the time of granting the loans. It is, therefore, quite idle to believe that the so called talented producers would like and prefer to work within the frame-work of the Corporation, and that their resentment which is apparently enough at the present moment towards the working of the Censor Boards and the State Film Awards Committee, would not stand to check the working of the proposed Corporation.

¹Film Enquiry Commission Report of 1951 : p. 105.

(2) The Corporation, as proposed, advocates a united action for a common cause in absence of any layout of co-operative working in units. It is contrary to the history of the Motion Picture Producers Association, which brings out that the producers could not stand up to a common cause with unity, and all the regulations passed by themselves for their own welfare proved futile and their meetings, instead of solving common problems, resulted in personal frictions. It would, therefore, be more a game of 'wait and see' than of expecting any concrete results.

(3) The capital of the Corporation was suggested to be raised out of a surcharge on the cinema tickets or from a share out of the Entertainment Tax. How far it will be appreciated and encouraged by the producers and the exhibitors, who have always demanded a reduction in the rate of the Entertainment Tax and made the existing rate of the tax responsible for low box-office collections, is very uncertain. Whether the levy of a surcharge would bring the Law of Diminishing Returns into operation, when the earning capacity in the country is at a decrease, is doubtful.

(4) The formation of the Corporation and its working, as proposed, is more or less on the lines of National Film Finance Corporation and the British Film Production Fund of England. The position of both these bodies has already been examined. It is clear from the working of the Corporation in Britain that in spite of best precautions it continued to give losses every year, and many times the amount collected by the exhibitors was not paid to the Fund. The following extract makes the problem clear beyond doubt. "As in every year since its inception, the sums collected by means of a levy on admissions for the benefit of British Film Production Fund has fallen short of expectations, this being due mainly to a decline in the number of persons attending cinemas and partly to the failure of a small number of exhibitors to pay over to the British Film Production Fund the appropriate amount from their box-office receipts."¹ The fact, that British motion picture industry is ahead in most of the respects in comparison to our industry and that the Corporation could not work with a profit bringing intended results in that country, brings out that any Corporation proposed on similar lines in this country cannot improve the position with effective results.

Film Finance Corporation

The Government has established a Film Finance Corporation to promote and assist the film industry by providing, affording or procuring finance, financial or other facilities for the production of films of good standard and quality with a view to raising the standard of films produced. The basic and main idea is to start a trend for the production of good and model films. It commenced working on May 16, 1960, with one Chairman and a board of 9 directors. The authorised capital of Rs. 1 crore is to be subscribed entirely by the Government. Rs. 20 lakhs have been subscribed for the present as paid up capital.

The absence of any representation of the industry on the board of directors has caused discontentment. As a matter of fact, the Film Finance Corporation cannot achieve the desired goal without calling on the industry to contribute to the success of the scheme. It can only ensure gradual improvement in the affairs of the industry if it attracts talented producers to work within its frame-work and enlists the whole-hearted co-operation of the industry. It is only after much protests that the industry has been called upon to represent the Board of Directors.

¹British Film Producers Association's 14th Annual Report of the Year 1955-56 : p.17.



Film making is a speculative business. No producer intends to make a film to sustain losses, yet films come out from every country which fail even to cover their costs. It is almost impossible to be sure what the fate of a picture is going to be till it is exhibited, though, with due scrutiny and precautions, it can be saved from being a complete flop at the box-office. It is after such scrutiny and precautions that the Film Finance Corporation should take decisions. The Corporation should base its policy primarily on commercial considerations and has to ensure that films financed not merely just recover their costs but also make profits.

It is yet too early to say what would be the total effect of this venture. It may not be bad and yet not very encouraging. The results may be regrettable and yet inevitable. Therefore, there is a critical period which has to be passed with courage and determination before success can be claimed.

It is a tremendous struggle to provide finance for picture production and to keep out of losses. But the success of the Corporation will undoubtedly relieve producers from financial worries and enable them to devote their full energies to the production side.

Outlines for a Scheme

In my opinion, our motion picture industry, under the present circumstances, needs a system which can collaborate both the principles of a controlled economy and of allowing the films and the producers the fullest latitude of freedom. The following scheme will meet the demand, and can work with success eradicating the evils that exist at the moment in the industry. It would improve the quality of the pictures as well.

CO-OPERATIVES OF THE STUDIOS AND LABORATORIES

PRODUCTION CO-OPERATIVES

PRODUCERS' COMMITTEE

CO-OPERATIVE BANK

CO-OPERATIVE BANK COMMITTEE

(Members will be the representatives from the Government and the Production Co-operatives)

BOARD OF DIRECTORS OF THE ORGANISATION

(Members will be the representatives from the Government, Co-operatives of the studios and laboratories, Production Co-operatives, Producers' Committee, Co-operative Bank and interested unions and associations.)

DISTRIBUTION CO-OPERATIVES

MOTION PICTURE THEATRES

It has already been seen elsewhere that most of our studios are running at a loss, and do not get sufficient work even to meet their expenses. They suffer from so many other handicaps as well. It will, therefore, be to their advantage, if they join in groups and form their own co-operatives with the laboratories. It would not only bring down their cost of operation, but would also enable the producers to enjoy the maximum facilities for production of their pictures, and would further help the producers and the studio owners to determine their production costs and operation costs more accurately.

The formation of the Production Co-operatives will be out of those units which will be



formed by the producers themselves. The producers will be free to join the Production Co-operatives according to their own understanding with their colleagues to form the units for the purpose of picture production. It would eliminate the chances of indifferences which are found at the moment, and the formation of such units will come to consist merit and talent of all types.

The Producers' Committee will be composed of one representative from each Production Co-operative and Co-operative of the studios and laboratories. The main role of this committee will be to make rules and regulations for the working and guidance of the respective co-operatives.

The Co-operative Bank will regulate the economy of the entire system and would control and handle the funds. It will run under the management of a committee which will include the representatives from the co-operative committees of the producers, studios, distributors and the Government. The bank should be provided with a capital of Rs. two crores by the Government on loan without any interest or with the minimum rate of interest to carry on its work. The bank will provide loans to the co-operatives of the producers against the securities of assets, which the co-operatives will come to possess under the system. The loan should not exceed 50% of the calculated cost of production, and more than this amount will not be required too, as the co-operatives after their formation will come to possess some capital of their own automatically, which will be available with the producers. This will also force the money-lenders either to go out of the motion picture industry or to provide money on cheap rates of interest. In case they want to make out loans, the work should be carried out through the bank. The bank, in such a case, should charge a nominal amount for the services undertaken by it from the money-lenders and the co-operatives of the producers to meet its expenses.

The entire system framed up to this time will be governed and controlled under the supervision of the Board of Directors of the Organisation. This board should be formed out of the representatives from the Government, Producers' Committee, Co-operative Bank, Production Co-operatives, Co-operatives of studios and laboratories and the interested unions and associations. It will carry on the work of censorship and will control and guide all the affairs of the film industry besides framing rules and regulations, as required from time to time.

The Distribution Co-operatives will face the task of securing the commercial circuits by reducing the costs of distribution. The entire Co-operative will run under the direction of those who are specialists in the line, and will be subject to the Board of Directors. It will determine and decide the regional scale of profits on the one hand, and will deal with the press and publicity on the other. Foreign distribution companies, however, will be free to act in their own way, but will be allowed of their own accord to receive help and guidance from the Co-operative.

The theatres will contact the Distribution Co-operatives and would work in relation to their policies and on the lines proposed by the Co-operative Bank.

Each one under this system would be able to join and form the co-operative according to his talent and resources, and each unit would be able to discuss the means of exploiting its picture directly with the Distribution Co-operative and the Bank, who will ensure the system's economic stability. The system will not only bring a considerable reduction in the production cost, but would also create speed in the production of the pictures providing irresistible appeal to both intellect and the common man. The importance of social and moral values cannot be over-estimated under the system. The system will never allow a high-handed attitude towards



the co-workers and will enlist the co-operation of every individual in the solution of the problem.

It has already been seen that motion picture production is a competitive business and as in all competitive businesses, rivalry is most predominant in it. But nevertheless it can be diverted to give incentive to the producers to improve their films rather than to harm each other by unfair means even without a personal gain. This system would not allow the competition to be unethical in practice.

In view of the existing position of the industry and its past history, there cannot be any better move towards greater stability than to follow the one outlined above. This system will do away with all those ills which are associated with its loose structure. It cannot be denied that the growing complexities of problems peculiar to this industry need a concentrated body to deal with them, and the body should work without affecting the existing interests of the individuals working in the industry. This system is not going to affect the interest of any individual adversely, and thus it would benefit the industry as a whole. Much would, of course, depend on its actual working. The working will be free from internal dissensions and rivalries, as in the formation of the cooperatives there will not be any scope for disgruntled persons to join. They will be formed to move matters in the direction of positive aims. The results should not look intriguing as the system would help the growth of organisational strength in perfect harmony. It will help the motion picture industry of the country to attain a means of expression of national and social interests at large, and will entirely rule out the persistent disinclination on the part of the producers at present to tackle their problems in a spirit of unity and friendship. The system will, thus, blot out the stigma which clings to the motion picture industry of the country at the moment.

CHAPTER 8

Motion Picture Production, Costs and Profits

Problem of Costs and Profits

The cost that should go in the production of a motion picture has always been a matter of controversy. As a matter of fact, every producer from his side endeavours to employ every agent that goes in the production of a motion picture up to a margin beyond which he never expects a deduction or an increase. The producer works either with his instinct—trained or untrained—or with formal calculations, and in each case, he can be a victim of under-estimation or over-estimation. The correct estimate of each agent of production, in spite of best care and judgment, can always be subject to a substantial doubt, but it is essential to wash away the possibility of excessive difference, on either side, in the means of application.

As a business, the motion picture production bristles with all the uncertainties of a commercial undertaking. Though nobody can boast of immediate planning and guaranteed success at the box-office, yet a great deal of risk can be covered by the avoidance of over-ambitious schemes. It is for this reason that many producers could not make profits and earn reputation, in spite of huge investments, because they could not carry out any rational planning. The motion pictures can reasonably be expected to yield good financial results only if they are properly conceived, planned and produced.

Factors Governing the Costs and Profits

It is not easy to point out as to what a motion picture would cost as we can point out the cost of other products. The question of cost has an inter-connected relationship with various factors, which govern the variations and influence the decision. Such influencing and governing factors in the field of motion picture production can be ascribed in a broad sense to :—

(a) **TYPE AND CLASS :** There is perhaps no subject which can prove a bar for the motion pictures. It is only the form of treatment, which is given to the subject, that finally decides the appropriateness for its filming and determines the type and class of the film. The cost and value of each type and class of the film can never be the same and, therefore, variations are found in the returns at the box-office.

(b) **TECHNIQUE AND LENGTH :** Each type of picture can be produced in various techniques and lengths. The use of a particular technique, more or less, depends on the facilities available in the production field, which again depend on the economic progress of the motion picture industry within the country. The estimated costs of the colour pictures in

standard 35 mm size are generally found more by 40% at an average than the costs of the Black and White pictures. The costs of pictures produced in other techniques like 3-Dimensional, Cinemascope, Vista Vision and the like vary accordingly. The length of a picture is determined though by the type of treatment accorded to it, yet it is mainly governed by the prevailing practice of the average usual screening time of the pictures in a country. Every foot of raw-film costs money and involves further expenditure in its shooting and, therefore, adds to the budget.

(c) **INTENSITY AND MARKET** : The scale on which the production of a picture is taken up determines its appealing intensity, though it also bears a close affinity to its subject matter and sensible and sincere treatment. The language of the film, its quality, universality of appeal, class of censor certificate and the exploitation resources of the producer at command determine the scope and extent of its exhibition possibilities, irrespective of any consideration of its production costs.

(d) **ECONOMIC STABILITY AND PRODUCER'S POSITION** : The cost of a film is bound to vary one from the other, as the time of completion of each picture can never be the same ; it depends on the facilities enjoyed by the producer. The variations in the costs of production are inevitable between the countries which are economically better off, advanced and self-dependent in raw material and means, and those countries which are lacking in such advantages. Similarly, the cost of production of those producers who command better financial resources, experience, reputation and have their own studios will be lesser than that of those who are at a disadvantage in these respects.

The other chief heads of expenses that determine the cost of a picture can be classified under these three main heads :—

1. **PRE-PRODUCTION PLAN** : (a) Story. (b) Finance. (c) Production design. (d) Casting. (e) Set construction and decoration. (f) Selection of production personnel. (g) Title. (h) Production Code implications.
2. **PRODUCTION PLAN** : (a) Staff for production. (b) Studio charges. (c) Raw material. (d) Processing. (e) Editing. (f) Miscellaneous expenses.
3. **POST-PRODUCTION PLAN** : (a) Publicity. (b) Completion of release formalities. (c) Exploitation.

Any application of any of these heads to an excessive extent in the production of a motion picture is bound to bring about diminishing returns. In the production of a picture the production agents can be of top quality or of an average quality or of the lowest quality. There cannot be any hard and fast rule or a fixed standard for the application of these elements. It all depends on one's capacity and requirements. The only important thing is that none of these factors, when applied without due consideration of its intensity, value and importance, should not cross the level of minimum or marginal productivity. If any of the factors costs more than its productivity or costs less, it would turn out a diminishing return. Each and every factor, therefore, must get an appropriate proportion in allowance with its relative importance and utility. It would not be a wise economy to procure a weak and unsuitable story for Rs. 3,000 in preference to the other suitable and powerful story for Rs. 6,000, and then to indulge in heavy expenditure over production simply to make up for the deficiency.

Easy and huge profits there may be at times, but they are sporadic due to some extraordinary fluctuations in the economic conditions. The profits of the motion picture industry depend mainly on inner and outer factors, which influence the rate and trend of the profits. If these two factors are taken into account with reasonable care, normal profits can be effectively

THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA

secured. To meet the requirements of the inner factors, a note of these things must be made:—

- (a) The work before starting the production must be planned, and the budget should be estimated and adhered to. (b) The expenditure must not be unwarranted, and hence wasteful. (c) Efforts should be made to develop efficiency in the work. (d) Attempt to keep abreast of all that is prevailing in the market and readiness to shift with the changing times and trends. (e) A study of the publicity plan to get the maximum return from the product and the expenditure. And, to face the challenge of outer factors, a note of these things must be taken:—(a) The responsibility to pioneer new products. (b) Capacity of the consumers and growth of their mental attitude. (c) Competition in the field—modern and aggressive.

These factors reflect their shadows according to their intensity and account for the difference in the profits between person and person and country and country in the same field. As a result, the fluctuations are common today and are always found in cycles.

The extent of risks that exists in the field of production of a commodity also affects the scale of profits. The technical risks in the production of a motion picture have been minimised today by the developments that are taking place daily in the production field. The possibility of fire has been removed by the introduction of 'Safety Films'. The risks that exist today are mainly due to the conflict that the producers are not alive to the change that is taking place around them in the real world. The pictures generally fail at the box-office, for they do not provide to the public what the public is waiting for.

Every moment that passes gives to man a better measure to judge quality. If anything fails to live up to the expectations of the consumer and does not correspond to the mental and emotional needs of the moment in which it is produced, the money is bound to sink. And, every phase and chapter of the motion picture history proves it. A picture cannot enlist the patronage of millions, if it does not enlarge their consciousness by touching their experience of day-to-day. Public taste has always been very elastic and a thing can be successful only if it is one step ahead of the general level of understanding. Social consciousness can never fully correspond with the actual social reality; it can, however, only reflect the same partially. Motion pictures which went ahead of the general level of understanding could not do very well at the box-office, and among such films the most important are—'KALPANA' of Uday Shankar, 'INTOLERANCE' of Griffith and 'A WOMAN OF PARIS'.

Cost of Films on Global Basis and the Profits

The cost of a motion picture today, when considered on global level at an average, has increased five times since 1921. The table given below gives an idea of the present position in regard to some of the salient features.

TABLE XXXI.—WORLD ECONOMY OF MOTION PICTURES

Country	Language of the picture	Total average footage	Average minimum shooting time	Average screening time	Average cost
		<i>Feet</i>	<i>Days</i>	<i>Minutes</i>	
1. U.S.A.	English	8,500	20	102	\$1,000,000
2. Japan	Japanese	7,693	18	93	\$80,000
3. India	Hindi	13,000	135	156	Rs. 450,000
4. France	French	8,400	23	101	Francs 140,000,000
5. Italy	Italian	8,200	25	97	190 million De-lire
6. Britain	English	8,200	27	97	£65,000



Profits of the motion picture industry in relation to gross sales are about the lowest as compared with other industries—running 33% below the national operating statements and financial reports covering the past ten years in America. Where is the all industries' net profit has averaged 6% on sales, in the motion picture industry the profit has only averaged about 4%, the obvious reason being that other businesses have moved up their retail prices as rapidly as their costs increased, while theatre admission prices have not risen as the cost of film production, distribution and theatre operation. When picture production costs jumped 100%, box-office scales were raised less than 40% in the Second World War, while in other industries, the comparative retail price level advanced from 75 to 125%. Many speculative lines of goods and even some staple items go in for big mark-ups to off-set losses on items that do not sell enough. The motion picture industry, however, jacks up the price on extremely few pictures, and even these can be had at the lowest prices eventually. The costs of the motion pictures and the profits thereon differ widely from country to country and place to place.

Heads of Expenditure

On a scrutiny of 100 pictures under production, the usual manner of expenditure in the production of a picture in our motion picture industry is found over these heads. (1) Material of the picture—story, dialogue, scenario and lyrics. (2) Cast of the picture—main players, character players and extras. (3) Staff for production—director, assistant directors, technical crew and advisers. (4) Music—music director, orchestra members and play-back artists. (5) Studio charges—rent and overhead expenses. (6) Art and sets—setting, decoration and costumes. (7) Sound and photography. (8) Raw material. (9) Processing. (10) Editing. (11) Publicity. (12) Overhead charges—transportation, food, shooting tests, black amount to persons and miscellaneous expenses.

The script of the picture, when approved by the producer and the director, is considered by the production office to estimate the manpower and the materials required. This estimate then helps the preparation of the budget and the shooting schedule, which bring economy and convenience in the shooting of the picture. When the budget is prepared, the costs are allocated over the various heads to have a fair idea of the entire working. The allocation of costs to the production budget at an average for an average picture works out in this manner in the motion picture industry.

TABLE XXXII.—ALLOCATION OF COSTS TO THE PRODUCTION BUDGET IN AMERICA¹

<i>Head of expenditure</i>	<i>Percentage</i>	<i>Head of expenditure</i>	<i>Percentage</i>
1. Story	5%	5. Studio overhead	20%
2. Production and Direction	5%	6. Taxes	5%
3. Sets and other physical properties	35%	7. Net profit after taxes	10%
4. Stars and cast	20%		
		TOTAL	100%

¹International Motion Picture Almanac, 1959.

TABLE XXXIII.—ALLOCATION OF COSTS TO THE PRODUCTION BUDGET IN FRANCE¹

<i>Head of expenditure</i>	<i>Percentage</i>	<i>Head of expenditure</i>	<i>Percentage</i>
1. Manuscript	6%	5. Sets and costumes	4%
2. Technicians	17%	6. Laboratories	7%
3. Interpreters	17%	7. Miscellaneous	20%
4. Studio and overhead	19%	8. Assurances etc.	10%
		TOTAL	100%

TABLE XXXIV.—ALLOCATION OF COSTS TO THE PRODUCTION BUDGET IN ITALY²

<i>Head of expenditure</i>	<i>Percentage</i>	<i>Head of expenditure</i>	<i>Percentage</i>
1. Organizzazione generale (General organisation)	4.5%	7. Scenografia, arredamento, costumi (Sets and Costumes etc.)	10.5%
2. Scenario	3.5%	8. Mezzi tecnici (Studio etc.)	15.0%
3. Direzione di produzione (Production and Direction)	3.0%	9. Esterni	7.0%
4. Direzione Artistica (Direction)	10.0%	10. Musica (Music)	1.5%
5. Personale tecnico (Technicians)	7.0%	11. Varie (Miscellaneous)	8.0%
6. Personale artistico (Artists)	30.0%	TOTAL	100%

TABLE XXXV.—ALLOCATION OF COSTS TO THE PRODUCTION BUDGET IN INDIA

<i>Head of expenditure</i>	<i>Percentage</i>	<i>Head of expenditure</i>	<i>Percentage</i>
1. Story, dialogue, scenario & lyrics	6%	5. Raw material	10%
2. Cast	34%	6. Studio and overhead	19%
3. Music	12%	7. Miscellaneous	10%
4. Direction	9%	TOTAL	100%

The following are the actual budgets of the four Indian Hindi pictures, as were given by the producers:

TABLE XXXVI.—ACTUAL BUDGETS OF FOUR INDIAN HINDI PICTURES

Figures are in Rs. '000 Omitted

<i>Particulars</i>	<i>Producer A</i>	<i>Producer B</i>	<i>Producer C</i>	<i>Producer D</i>
Story, lyrics & scenario	30 (5%)	25 (5%)	15 (4.2%)	10 (4.1%)
Raw-film	26 (4.3%)	25 (5%)	18½ (5.1%)	14 (5.8%)
Studio & Outdoors	50 (8.3%)	45 (9%)	35 (9.7%)	30 (12.3%)
Direction	20 (3.3%)	16 (3.2%)	10 (2.8%)	6 (2.5%)
Music Director	25 (4.1%)	22 (4.4%)	16 (4.4%)	8 (3.3%)

¹Statistiques "Precis" : Central National De La Cinematographie.

²Sommario Statistico per la Conferenza Economica: A.N.I.C.A. pp. 20 and 21.

TABLE XXXVI (Contd.)

Particulars	Producer A	Producer B	Producer C	Producer D
Music & Play-backs	30 (5 %)	25 (5 %)	20 (5·6%)	6 (2·5%)
Cast (Film-Stars)	185 (31 %)	145 (29 %)	85 (23·6%)	60 (24·7%)
Extras	15 (2·5%)	10 (2 %)	8 (2·2%)	7 (2·9%)
Art Director	8 (1·4%)	5 (1 %)	4 (1·1%)	3 (1·2%)
Property	18 (3 %)	13 (2·6%)	10 (2·8%)	7 (2·9%)
Costumes & Make-up	16 (2·6%)	14 (2·8%)	10 (2·8%)	5 (2·1%)
Dance Director	7 (1·2%)	5 (1 %)	3 (0·8%)	4 (1·7%)
Dancers	4 (0·7%)	3 (0·6%)	2 (0·6%)	2 (0·8%)
Camera men	8 (1·3%)	6 (1·2%)	4 (1·1%)	2 (0·8%)
Editor	5 (0·8%)	5 (1 %)	3 (0·7%)	2 (0·8%)
Labs. & Sundry	14 (2·3%)	11 (2·2%)	9 (2·5%)	6 (2·5%)
Publicity	44 (7·3%)	40 (8 %)	32 (8·9%)	10 (4·1%)
Production expenses	25 (4·2%)	22 (4·4%)	18 (5 %)	8 (3·3%)
Entertainment & conveyance	13 (2·2%)	11 (2·2%)	8½ (2·4%)	15 (6·2%)
Miscellaneous	15 (2·5%)	12 (2·4%)	9 (2·5%)	7 (2·9%)
Prints	42 (7 %)	40 (8 %)	40 (11·1%)	30 (12·3%)
TOTAL COST	6,00,000	500,000	360,000	242,000

The picture of the producer *A* was a social one and gave loss to him. The picture of the producer *B* was a mythological one and gave a profit of about 20%. The picture of the producer *C* was a social melodrama and gave a profit of 26%. The picture of the producer *D* was a stunt and, in sale, a profit of 34% was earned. Producers *B* and *C* had their own distribution arrangements.

The cost of the Bengali feature films generally remains the lowest in comparison to Hindi films. The following account shows the total cost of some of the best feature films produced in Bengali.

TABLE XXXVII.—TOTAL COST OF SOME BEST BENGALI FEATURE FILMS

Total Cost in Rs.

Name of the film	Total cost As per figures of the producers	Name of the film	Total cost As per figures of the producers
Sagar Sangame	2,44,080	Louha Kapat	2,08,000
Jal Shagar	2,27,697	Harano Sur	3,65,000
Dak Harkara	2,19,580	Janmatithi	1,95,429
Andhare Alo	2,02,000		

The fact that 'Sagar Sangame' got the President's Gold Medal for the best feature film in 1958, 'Andhare Alo' the President's Silver Medal in 1957 and 'Louha Kapat', 'Harano Sur', 'Jal Shagar' and 'Dak Harkara' the Certificates of Merit in 1957 and 1958, goes to prove that the good films can be produced even with the lowest costs.

The odd replies of 120 producers showed huge differences in the allocation of costs. One leading producer for this high frequency said, "If the finance is easy and sufficient with us and we have a sense of the health of our business, then only can we adopt any set formula, otherwise uniformity is not possible."

Story is the base of the picture, and Screen play or Shooting script is prepared to visualize its proper dimensions to judge balance and continuity. But, in majority of our pictures, shooting starts before the story is set down in concrete form. As a result, more often than not, the director of the picture is not sure of what is to come next. Mr. Herbert Marshall in a series of lectures in Bombay in this context rightly observed, "I know only too well how many film scripts are made on the floor as the film is shot. And don't think this happens in India. Hollywood and England are also guilty of it, but in a minor degree."¹ This tendency leads to unbalanced propositions in majority of the pictures and that too at a high cost. Dialogues are only provided to the film-stars on the sets in India in most of the cases and, therefore, it not only affects the performance of the artists but also incurs unnecessarily heavy shooting costs.

Due mainly to their incompetency, lack of resources and shortage of finance, the producers try to fit their pictures into the grooves of the star system. It almost compels the producers to pay heavy sums to the film-stars with an additional undertaking to resolve all their demands, irrespective of any consideration whether or not they can characterise properly the parts they are called upon to play. The cast of the picture, therefore, absorbs a major portion of the bill in the Indian motion picture industry.

Music gets undue importance in the pictures. Little care is taken of the tempo of incidental music in relation to the situation and sometimes too many songs are introduced into the picture irrespective of whether they suit the occasions or not. There are a hundred ways in which songs can be placed—one can sing to earn a livelihood, the other can sing to soothe the baby—but fitting a song correctly into a situation saves the expenditure as also improves upon the emotional effect. Otherwise it may create jarring effect and even violate the unity of impression in the plot.

Sets and costumes are all important for the right type of atmosphere in the picture. Final drawings, which are also called renderings, and the miniatures of the sets are important to ensure that the set and costumes did not mix together and that there were no 'bugs' in the sets. Exact replicas of the film-stars' figures are necessary in the costume department for fittings. Perspective in relation to the desired colour scheme, too, cannot be ignored. Sufficient care is not devoted to any of these points except the colour scheme in the Indian motion picture industry.

The studio rent at the moment varies from Rs. 450 to 850 per shift of eight hours duration with the facilities of sets, lights, equipments and technical services. In case of extraordinary sets, extra charges, however, are to be given in each case. Where the charges are at the lowest, the facilities of 'Camera Crane' and the like equipments do not exist, or if available, they can only be utilised on extra payments. The rent, no doubt, is low, but the slow speed of working as also the working conditions in the studios ultimately increase the cost of production. During a working shift, about 1,000 ft. film is exposed in most of the cases, excluding those in which 1,500 ft. film comes under exposure due to excessive working speed of the production unit, and out of this footage about 140 ft. of film finds the place in the final copy. The present average of shooting to the actual screening time comes to $1\frac{1}{2}$ minutes per shift.

¹Filmfare, July 24, 1953.



The report of shooting of one picture, taken out of 50 reports, will clear the fact.

TABLE XXXVIII—SHOOTING REPORT OF AN INDIAN FEATURE FILM

“JOUTUK” produced by ‘Screen Classics’ in BENGALI language and directed by Shri Jibon Ganguly.
Shooting report of 12.3.1958. Work commenced at 11 A.M. and record was taken till 4 P.M.

Scene	Shot No.	Take No.	Footage exposed	Total footage exposed	Remarks	Scene	Shot No.	Take No.	Footage exposed	Total footage exposed	Remarks
20	1	1	42 ft.	42 ft.			3	1	8 ft.	263 ft.	O.K.
	1	2	42 ft.	84 ft.	O.K.		4	1	46 ft.	309 ft.	
	2	1	25 ft.	1 9 ft.	O.K.		4	2	58 ft.	367 ft.	O.K.
	7	1	39 ft.	148 ft.			5	1	40 ft.	407 ft.	
	7	2	37 ft.	185 ft.			5	2	72 ft.	479 ft.	O.K.
	7	3	33 ft.	218 ft.			8	1	23 ft.	502 ft.	O.K.
	7	4	37 ft.	255 ft.	O.K.						

Table XXXVIII brings out that the shooting of five hours could only expose 265 ft. film which was declared O.K. by the director of the picture. There was no interval for the lunch on the day.

Raw-film is consumed too much per picture in the absence of any planning. It leads to more expenses in every respect and adds to the charges of processing also which otherwise are not much. Photography and sound recording are given due importance, but little care is devoted to editing. The Cinematographer in absence of proper shooting script and due to the shortage of lights in the studios, in most of the cases, has to take more time to arrange the lights after every shot, and thus costs increase on the whole.

Exploitation of the picture is not less important than the production itself, as it brings back the money effectively. Its major field rests in publicity. Amount spent on publicity, therefore, is not a wastage, as it lures the customers to peep in and see. Publicity, on the whole, amounts to an additional cost of 29 to 30% of the total cost of the picture. The producer generally speculates on the dreams of the public in his publicity campaign. While it is the right of everyone to put forth the maximum effort to get his products accepted by the customers, this right has been indiscriminately enjoyed and used by our producers to such an alarming extent that majority of the producers do not get the minimum of benefit out of the maximum of expenditure simply due to their irrational approach.

If we compare the total footage of each average feature film produced in our country with that in America and Japan, we find that what Indian producers spend is nearly double the footage of what the producers of other two countries do. The cost though is much less on the whole, but if we speak qualitatively, the truth is that we spend much more than the other two countries.

High Costs of Production and Low Profits

The problem of high costs of our pictures is quite amazing and paradoxical in face of the

fact that our producers, while they always cry for economy and are found quite alive to its importance and necessity, do not seem to possess the notion how and where to effect it. The quality in a picture comes from the collaboration and co-operation of the persons working on the production. The motion picture industry of the country has never cared for it, and believes in employing so many persons for a particular job instead of one competent hand. Even among the so-called talented persons, real talents are rare, as highly paid persons alone are considered talented, and high salaries have their own charm and attraction in all fields of the motion picture industry. The motion picture production in every aspect is very elastic, and the financial side of it is most mysterious. The following factors have helped immensely to both these aspects : (a) Craze for selected artists. (b) Black amount to leading persons. (c) Indiscriminate sets etc. (d) Unorganised scheme for payments. (e) Shortage of finance with the producers.

Craze for Artists and Free Lancing

There is always a craze for reputed artists. The craze for artists is found since the younger generation generally invests a divine glamour on them. It is only on their name, beauty and popularity that the producers primarily sell their pictures. In the early stages studios were afraid of the star system, lest they be required to pay more. But later on they discovered that they could play on and exploit their popularity easily. So, the star system was first originated by Carl Laemmle, the head of independent producers, in 1913, as a factor in profits, production and publicity. The star system is, therefore, imposed on the public by the motion picture industry through the power of publicity. The motion picture industry sold the name of the film-star just like any other product and got the identical response. The star system, therefore, is an outcome of a rash policy of excessive publicity designed to promote the fame of the film-stars and thereby to increase the receipts at the box-office. The film-stars, who got the publicity from the producers, became popular among the audience, and this practice still continues. This feature enables the film-stars to make hay as long as the sun shines, and no wonder, they start working in a number of pictures simultaneously.

There are many advantages and disadvantages in the star system from the business point of view.

Advantages

1. Star is marketed.
2. The line being uncertain and the stay being short, the stars earn as much as possible.
3. The masses are easily made to accept the films.
4. It serves as a security to weak plots of the films.
5. It enables the stars to get valuable experience of varied types of things out of working in different units.
6. Directors can be sure of the talent required and can plan their production likewise.

Disadvantages

1. It affects the value of the artist.
2. It brings down the quality of the film by making acting mechanical.
3. It proves a handicap to emotional impact.
4. It causes physical strain on the artist.
5. It makes stable concentration impossible.
6. It arrests the scope for the new-comers.
7. It makes the cost of the film higher.
8. It results and creates the practice of 'black amounts' and non-payment of taxes.



Many pictures like 'Arch of Triumph' with Ingrid Bergman, 'The Paradise Case' with Gregory Peck, 'Winter Meeting' with Bette Davis, 'It had to be you' with Ginger Rogers in other countries and 'Danka' with Nimmi, 'Kismet-Ke-Khel' with Vyjayantimala, 'Taj' with Pardip Kumar and Vyjayantimala in India have failed in spite of topmost cast. For the failure of these pictures, the film-stars working in them alone are not responsible. It confirms, however, that the topmost film-stars alone cannot make a picture successful, if other aspects of movie making are ignored. The motion picture industry, therefore, should not be unduly crazy over the popular and costly film-stars at the expense of other essential features.

Black Amounts

The existence of 'black money' on a large scale is a major problem of the Indian motion picture industry. The Film Enquiry Commission of 1951, realizing the intensity of the problem observed, "Judging, however, by the frequent references to such items of 'black' receipts and payments, it would appear that the evil is more widespread than is generally realised and deserves thorough investigation."¹ An attempt was made to judge the extent of the practice of black payments prevalent in the motion picture industry during the course of my survey, and it was noted that majority of the contracts for work are made in $\frac{1}{4}$ amount at an average by the leading persons like the music directors, film-stars and directors, and the $\frac{3}{4}$ amount of the contract is taken away in 'black'. The persons accept $\frac{3}{4}$ of the amount in 'black' mainly to evade the tax and other liabilities. The payment and receipt of amounts in 'black' has not created any means of obtaining economic advantages, but brought moral disintegration in the motion picture industry. Persons, who control key positions, seem to have forgotten that no business can operate and progress successfully, if the finances remain hidden and unacknowledged and that the lack of intrinsic worth cannot always be made up for by an exterior and artificial glamour. It, therefore, does not poison its credit only but corrodes its economy too, resulting in so many evils. They cannot form a correct idea of their incomes and expenditure and are often disillusioned about their own creations. This defect can be removed by a scheme of self-regulation which alone will create sincerity in the work and eradicate all the evils which accrue from it.

Concept of Profits

The indiscriminate use of sets, costumes and the like lead the picture away from reality and correct atmosphere, and result in unnecessary wastage of money. Unorganised scheme of payments results in non-payments to many persons, who in turn, arrest the release of the pictures many a time through court injunctions, and thereby damage the reputation of the producer and his concern.

The cumulative effect of all these factors is that shooting schedules are stretched to years and the budgets of the pictures are swollen to exorbitant proportions. It all makes the motion picture producers oscillate between boisterous self-confidence and suicidal despair. One day if they feel economic disaster and predict slump, the other day they can be seen claiming enormous profits. These depressions clearly reflect the discrepancy between their over-ambitious plans and the slender means at their disposal for carrying them out.

The conception of profits in the motion picture industry is very wrong, and small profits are never taken into account. When a picture is said to be unsuccessful, it generally means

¹Film Enquiry Commission Report 1951 : p. 93.

that it could not bring back huge profits. The picture, as a matter of fact, has to gross four to five times the amount which is spent on its production to bring any profits to the producer. It is simply because the amount grossed at the box-office by a picture is shared by the distributor, exhibitor and the Government, and the producer, after all these disbursements, gets only about 20%. A breakdown shows that out of every rupee that the cinema-goer pays for the ticket, 33 nP. go to the State Government by way of Entertainment Tax, 33 nP. to the cinema owner, 10 nP. to the distributor and 24 nP. to the producer on an average. It is most uncertain how long after its release a picture will start yielding profits. The motion picture industry, however, dubs the picture successful, if it is able to recover some amount, over and above its total costs, within the first six months of its release. But the scrutiny of several pictures disclosed that the extent of profits and the success and failure of the picture cannot be correctly estimated until three years from the date of its release. The scrutinies of some pictures showed that the general range of profits vary from 30% to 400%.

The problem of profit is not new in the motion picture industry. It always has been, now is and will always be, a part of a normal competitive business everywhere. The difference is only that it has assumed much more importance in the motion picture industry. The producer in this industry literally plays with lakhs to make thousands, and for this, too, he is found in trouble to keep it from shrinking. The producer, as a matter of fact, has to recover about five times the cost of a film to make a profit. It is a difficult proposition, no doubt, in the existing economic conditions. The result is that about 65% of the films fail to recover their costs, 20% hardly recover their costs and 15% get varying scales of profit. Profits in the motion picture industry are low mainly for these reasons :—

(1) The costs mostly are more than legitimate, and are incurred on most of the items which do not add materially to the picture.

(2) The motion picture industry has never appreciated that the Law of Diminishing Returns comes into application somewhere when the audience get too much of a particular type, and continues to produce pictures on set formulae and trends.

(3) Most of the stories of Indian pictures do not have a goal since the motion picture industry has not taken into account seriously that in life the line of fate can never be straight and human destiny moves up and down alternately.

(4) Unlike other trades, where new styles are placed before the public merely on chances of acceptance, Indian motion picture industry seems to discourage originality without realising that it is not only detrimental to itself, but a bad business practice also.

(5) The motion picture industry provides possibilities for the untrained persons to come on the topmost ladder of fame without an increase in their knowledge.

Padding of Budgets and Concealment of Profits

During the course of my personal survey, I noticed that the producers highly inflate the actual amounts spent on extras, location shooting, travelling, food and the likewise items to unimagined heights before they are entered in the account books. The accounts kept in the motion picture industry never give a correct estimate of the expenditure and only provide a padded result. The padding of budgets is done with a deliberate intention to conceal profits and mainly for these reasons :—(a) The figures of the 'black' amount paid to the artists and others cannot get a direct entry in the account books. (b) The high rate of interests cannot be shown in the account books. (c) The grossly inflated budget of the picture has its own

glamour. (d) The evasion of taxes becomes easy. (e) The payments out of profit are easily avoidable where the percentage of profits is agreed upon with others. (f) The chances of demanding bonus or a rise in salaries are washed away.✓

The manipulation remains easy and possible. Overhead expenses are always counted much higher than the actuals, and it is done every time and at every count. If a producer goes for a selection of a sight for shooting and it is used for two pictures, the expenses are generally counted in each picture. Likewise whether it is a case of set or of any property or costume or of the service of any person, the total amount of each item is mostly put against each picture, and no deduction is shown if these things have been used or are going to be used in other pictures also. The accounts, therefore, always present an unbalanced picture creating confusion even in the minds of the producers. Cases have not been rare in which the pictures continued to make profits according to their actual costs, but the producers could not realise it in face of the manipulated costs, which the pictures could not surpass. It is, therefore, practically impossible to get a correct idea of the net profits of the individual pictures. However, it can be said that though majority of the pictures do not come up to the standard, profits from them are not always disappointing. The financial success of such pictures depends generally on the illiterate millions who, in the absence of any other cheaper source of entertainment, continue to patronise them. The number of really good pictures, which the film industry has produced, can be counted on finger's end.

Fallacy of Costs and Variance in Profits

The selection of the correct and desired type of elements for the motion picture production with discrimination is confusing and difficult. It is in this context that the motion picture industry has always believed in and rested its faith on the point that the increased application of capital always gives increasing returns. Even the successive failure of the pictures due to this very reason could not bring home to the producers the truth that application of more and more capital can bring increasing returns only if it is wisely employed above the marginal productivity. The pictures which have miserably failed at the box-office, in spite of heavy costs and topmost cast, bear out clearly that the application of any element in undue proportion is bound to yield diminishing returns.

The budgets are inflated under the notion that high costs of production will add glamour and compel appreciation. The motion picture industry has not yet realised that the high costs of the pictures alone can never prove an index of their quality, and that the progress of the industry depends on the intrinsic merits of the pictures. These two factors have been brought in the limelight not by the verdict of the public alone, but also by the sponsors of the Motion Picture Awards—the Government and the representatives of the industry itself. The recent examples are enough and need not warrant a look into the past for a safe conclusion. The awards in the State Film Awards Function in the year 1955-56 did not go to the costliest productions, and 'Jhanak Jhanak Payal Baje', a technicolour million rupee production, could not secure the President's Gold Medal which went to a humble production in Bengali language named 'Pather Panchali'. Such glaring examples present a challenge to the producers, who are shy of bringing out a picture at comparatively low costs.

Huge fluctuations will be noticed if an account is taken of the costs and profits of the individual pictures. It compels the topmost persons of long standing service to become the victims of moral and intellectual downfall, for which new blood is generally held responsible.

While it cannot be denied that many of these persons lost their principle and integrity at a time when the new-comers explored every method and means in order to get success, it is also true to a major extent that it is an outcome of conflicts and collisions, which arise out of the uneven development of capital and also out of economic disparities. Persons, who control more capital and cheaper raw materials, usually take undue advantage over others attempting to rule over them. Those who have no such things at their disposal attempt to take the advantage out of their tactics and at the cost of betrayal of people's interests. Each group in the motion picture industry is found blaming the other for the poor quality of pictures, and continues at the same time even in absence of any ability and justification.

America at Motion Picture Production

The Hollywood methods of production are important and significant, since the Hollywood producers have acquired technical perfection in the field of motion picture production. When we look towards the Hollywood working, it is noticed that planning and methodical working are the most significant features. Everything remains on paper for ready reference, and the production is carried on strictly according to the shooting schedule, which is prepared with imagination and originality together with talent to make the pictures full of dramatic values.

Before the actual shooting starts, much care and concentration is focused on the research work to gain authenticity. Artists at this stage are given the opportunity to study the mannerisms of the people they are going to portray and to cultivate their peculiar characteristics. Factual correctness and near perfection data are an essential part of the production, except in fantasies where certain liberty is taken. On completion of the script, sketches are first made in colour and then large size colour transparencies are prepared to see the effect of the scenes on the screen, and to check the details for removing the slightest possible error.

The settings are built with economy and with such a meticulous care that the slightest change can put them into use in several other pictures depicting the same period and style. The 'back-projection' remains clear and natural. The acting and the delivery of dialogues are made to give an impression of casual chatting and sincerity of expression. It is not merely the experience of the artists that help them to portray their roles so well, but also certain facilities provided by the studios. They are provided detailed scripts, far ahead of the actual shooting, which enable them to have enough time to study the roles and to prepare themselves for the parts. They are also given opportunities to discuss the scripts to avoid any possibility of confusion and delay at the time of shooting. All this methodical working helps immensely and magically to adhere to the shooting schedule strictly and to create an excellent tempo of smoothly flowing event.

Now let us examine in detail how 'The Ten Commandments', which sets new industry records for cost and predicted earnings, has been produced. Those who have seen this picture not only have come from the theatre entertained and filled with the sight of a big spectacle, but brought home a better understanding of Truth and God. It is not too much to estimate that this picture has helped to do what centuries of bloodshed and argument have failed to do.

While taking into account the production of this picture, we cannot overlook the faith and confidence in this immense undertaking which Mr. DeMille, Producer and Director, Mr. Barney Balaban, President of the Paramount Pictures and Mr. Y. Frank Freeman, Head of the Paramount Studio, demonstrated in financing and producing it. And, Mr. DeMille took all the enormous responsibility on his shoulders for the good of the audience and for not taking

any financial profit from it. The share in the profits, which would normally come to him, he and Mrs. DeMille have assigned to a trust fund for charitable, educational and religious purposes.

The negative cost, before prints and other distribution expenses, was \$ 13,500,000. These other costs will bring the total to, I was informed by Mr. DeMille, approximately twice this sum. The returns from the picture in the United States and Canada alone enabled the Paramount Pictures to recover this huge investment by the end of 1958.

In producing 'The Ten Commandments' the executives, no doubt, risked their business reputations, if not their careers and money. They never questioned the cost, although only six motion pictures of the Paramount Studio have ever grossed as much as 'The Ten Commandments' has cost to make, because they had faith in faith and in motion pictures.

The story of 'The Ten Commandments' is human—human to the point of sin, holy to the point of seeing God face to face. Life in the story of the picture is a life of struggle and defiance, of daring and sorrow, a life of love and battle, of sacrifice and murder, a life of achievement and disaster, humiliation and glory. And, to gain authenticity some 1,900 books and periodicals were consulted, nearly 3,000 photographs were collected and facilities of some 30 libraries were used. Some of the statistical data of this picture is given below :

TABLE XXXIX.—STATISTICS OF 'THE TEN COMMANDMENTS'

Hollywood figures	Exclusive of goods and services from outside the Studio of Paramount	Hollywood figures	Exclusive of goods and services from outside the Studio of Paramount
3,301	Individuals worked on or in the picture.	10	Jewellers worked more than a year to make
300	Carpenters worked 93,000 man hours.		1,100 pieces of Jewellery and Jewelled props.
120	Plasterers and mold makers worked 47,000 man hours.	98	Wardrobe people were assigned during shooting.
200	Labourers worked 35,000 man hours	38	Watchmen.
65	Machinshop men worked 11,500 man hours.	60	Horse wranglers.
125	Tailors and dressmakers worked more than a year to make 25,000 costumes.	150	Electricians.—One set of the picture had enough power to light the city of Worcester.
		2	Doctors.

Break down—Construction: Paramount Studio, Hollywood

Department under Mr. Jerry Cook (Set Construction head)	Men employed	Man hours	Department under Mr. Jerry Cook (Set Construction head)	Men employed	Man hours
Carpenter	300	93,000	Labourers	200	35,000
Prop. Shop	50		Nursery	30	3,000
Plaster Shop	60	47,000	Sculptors	10	
Mold Makers	10		Floor Covering	10	1,800
Paint Shop	60		Drapery	15	36,040
Foundry	5		Machine	50	
Scenic Artists	10		Hardware	3	11,500
Plumbing	5		Plating	2	
Grips	75	16,000	Sheet Metal	10	
Plastic	10	1,500	Engineering	No figures are available	

SOME MATERIALS USED BY VARIOUS CONSTRUCTION DEPARTMENTS

HARDWARE						
Brass	...	...	800 Pounds	Copper	...	1,300 Pounds
Aluminium	...	...	750 Pounds	Plastics	...	No Figures are available
GRIPS						
Muslin	...	...	100,000 Yards (Backings)	Black Denim	...	150,000 Yards (Defusing)
MACHINE SHOP						
Steel	...	...	350 Tons			
PLASTER SHOP						
Plaster	...	...	1,540 Tons	Glass Cloth	...	No Figures are available
Plastiflex	...	...	20 Tons	Concrete	...	3,000 Tons
MODELERS & SCULPTORS						
Modeling clay plaster	...		30 Tons			
CARPENTER SHOP						
Nails	...	...	11,200 Pounds	Glue	...	150 Gallons
Masonite	...	...	20,000 Feet	Plywood	...	30,000 Feet
Lumber	...	...	950,000 Board feet			

The picture has more than 50 featured parts and as many character parts. Extras used were approximately 10,000. All this was required in splitting the Red Sea to save Mose's people and drown the Egyptian pursuers, which make the picture a great personal drama full of spectacular. The plagues promise enough excitement in the picture. These include the plague of the frogs when they covered the land, the plague of death to the cattle, the plague of darkness and the plague of death to the first born. Latter the so-called breath of pestilence is a visual thing in the picture—a creeping fog that spares only those houses where the sacrificial blood of the lamb is on the lintel and door posts.

For the filming of the scenes at the Gates of Per-Rameses, the magnificent set representing the entrance to the Pharaoh's city which stood 107 feet high and stretched a quarter of a mile and had been six months in construction, hordes of people and livestock were assembled. Other thousands of people were on route by bus, by truck, by jeep, cart, burro, on foot; while still others were urging on their droves of cattle, oxen, water buffalo, camels, sheep, goats, ducks, geese, all converging from a radius of about 40 miles on the location site which was approximately 15 miles from Cairo, and 3 miles from the pyramids, in the desert on the edge of the cultivated area. In order to move the mass of humanity and livestock according to plan, help was taken from the Egyptian Signal Corps, which was assigned to the Paramount Film Company by the Egyptian Government and which relayed the orders of the director of the picture by radio down the line in seconds.

One man was assigned to each one hundred people, given funds and charged with serving high standard food to them at stated intervals. Water, no inconsiderable item, was provided by the Film Company. That for drinking was brought by tank truck from Cairo. A well drilled at the location site, which pumped two hundred thousand gallons a day, took care of needs for animals, bathing and wetting-down the set.

The arrangements included ten thousand people and fifteen thousand animals. For the scenes of Exodus, Bob Goodstein was held responsible for one hundred and seventy-two thousand props for the sequence. He had 200 helpers to assist him in distributing the props each morning and collecting them each night. The language barrier and the tremendous hurdle of communication was also there. The full set was covered by walkie-talkie radio manned by



the Signal Corps. The Egyptian Government also furnished a battery of nine obsolete aeroplanes to serve as wind machines when the air was too still to be realistic.

The sphinx at the Gates of Per-Rameses were 16 splaying out from the Gates in a corridor. The first sphinx was 120 feet from the Gates, then 60 feet apart. Individually they were 18 feet high, 11 feet wide and 24 feet long.

Motion picture producers have been criticized for spending much money—in the case of 'The Ten Commandments' more than ever before. Such a criticism is not correct for every case, for money can be well spent to bring to the screen the imagination of the director and writer. The picture shows that there is more to making a motion picture than putting action and sound on a strip of film. The name of any picture does not sell tickets at the box-office, but the content of it does help it.

India and America at Film Production

India at the moment occupies third place in the field of motion picture production in the world, the other two being Japan and America. Bombay, Madras and Calcutta are the chief production centres, and pictures are produced in seven major languages. We have some 73 studios with 160 sound stages having a total floor space of about 900,400 sq. feet, with some 180 floors. The annual output of pictures remains at an average of 290 feature films by some 630 producing concerns. The average per studio comes to about 4 feature films a year. Against this background, America has some 9 studios with 160 sound stages with a total floor space of 2,406,000 sq. feet. The annual output of pictures is at an average of 350 feature films and about 40 feature films are turned out by each studio in a year.

The production is increased here mainly by the new-comers. These new-comers appear at random most frequently in the motion picture industry every year for varied reasons and motives. The high frequency in coming in and dropping out of the new-comers in film production, as seen in table XXV in chapter VI on page 77, makes the affairs of the motion picture industry all the more complicated. In Hollywood, in spite of 'Independent' producers, picture production is governed by nine 'major groups' for all intents and purposes. But in this country these 'Independent' and new-comers carry on their affairs in their own way without any control and guidance. They continue till they do not get a complete breakdown and present a variegated and contradictory picture of their affairs creating in the motion picture industry an order of 'starting on something', 'going somewhere' and 'ending somehow' in absence of any scientific and rational working. Due to the absence of any experience in the line of film production, they lack confidence, imagination and originality of planning and thinking.

The new-comers work with meagre resources and most of them are not able to produce more than one feature film. Every year a great many of them lose heavily and make their exit from the field giving way to others to suffer the same fate. The fact that most of them come to grief somehow does not deter others from jumping in. It could not check unwary people and give them a warning to stay away from their hazardous field of activity. However, it cannot be denied that they account for a major part of the production activity and provide that finance which the industry continues to forgo in losses every year.

In Indian film industry, about 5% of the feature films become hits, about 12% prove average and the rest flop. Coming to a breakdown of the whole position, it can be seen that the gross taking of the industry are about Rs. 40 crores per year. Out of this amount, about Rs. 14 crores go to Entertainment Tax, Rs. 14 crores to the exhibitors, Rs. 4 crores to the distributors

and the producers only get Rs. 8 crores. The entire cost of production of feature films comes to well over Rs. 12 crores. It, therefore, leaves an annual deficit of over Rs. 4 crores. This loss of every year is mostly met with by the investments of the new-comers.

Strictly speaking, it is not the lack of equipments so much or lack of talent as such which make the actions of the producers so ludicrous and irrational, but the lack of proper planning and intelligent application. Without adequate experience and knowledge, they try to employ reason to achieve impossible things which ultimately turn them into imbeciles. The desperate efforts at originality without any grip of the real problems lead them towards bankruptcy and disillusionment. Even if critical and intellectual producers are taken into consideration, it is noticed that most of their reasoning is often marked by a woeful lack of understanding. The contents of the movies can be classified in general under two heads. In the first category those ideas and notions come which are manufactured on a formula basis without a note of their utter falsehood. In the second category are those ideas and views which depict reality—though a distorted one. But in the majority of cases, the desired ends cross and come into conflict with each other.

It does not, however, mean that the American motion picture industry is free from all such things. To sum up the entire position of the American motion picture industry, I cannot help quoting Mr. Jackson Martinelek, President of the American Institute of Management, who said to a query of a Hollywood reporter about the absence of motion picture companies in the manual of excellent management of 1954, "The Institute feels that the activities of the American film companies fall short of their potential contribution, seeming to be deficient in the qualities of statesmanship and perspective. In selection of executives which should be based on ability, know how merit and job evaluation, even allowing for the volatile nature of the industry's product and market, American Institute of Management is unable to discover the businesslike procedures necessary for excellence in this category. Production efficiency has not been as fully appreciated in this business as in most others, perhaps due to the unique seller's market it has enjoyed, while other businesses in America have had to be more sensitive to world competition. Extravagance, inefficiency, poor team work and lack of foresight are among the factors which by the appraisal organisation's standards exclude film companies in a class with stalwarts of the industrial world."¹

These factors, however, cannot overpower the truth that both the countries—America and India—differ in many vital aspects from each other in the ways of motion picture production. In short, it can be said without any prejudice and favour that Hollywood employs direct methods to bring improvement and progress, and Indian motion picture industry indirect methods attempting to outlaw progress. Indian producers are found mostly in a vexing dilemma. It arises out of the rather stubborn fact that majority of the producers do not know planning despite subjection to almost 30 years of failure. If we, therefore, want improvement and progress, we will have to appropriate a new method and will have to abolish the illusions of the old. The time is not far ahead when we will realise that the wheels of the motion picture industry cannot be kept moving without replacing them.

Importance of Shooting Schedule

The question of costs and profits is, no doubt, very important. I do not know of any

¹Screen, 21st January, 1955.



motion picture which has been so generously produced as to overlook both these elements. These are fundamental principles without which a producer cannot work in perfect harmony. And, the confidence in the theme, the ability and imagination of the workers cannot only be discouraging but disturbing also, as the question of costs and profits is destined to prove one of the most valuable factors in the mind of the producer. But, the producer has to carry a final conviction in his mind and soul that he has to invent something—interesting but not unusual to senses—with logical conclusions. These are some unknown factors, which if explored, will entail huge profits.

Shooting schedule is a kind of blue-print for the whole picture. Scenes are grouped in it in the order in which they are to be taken. It is essential to plan as much as possible beforehand, because after the shooting is started, it is too expensive to stop the work on the sets for the things someone had forgotten and may mean an extra cost of about \$ 3,000 an hour. It enables the producer and the members of the production unit to know the exact time likely to be taken by a particular shot and set. This idea of time justifiably leads to a proper adjustment of values between different shots according to their relative significance. The correct estimate makes the work easy and proportionate, and reduces the costs to a great extent. The shooting schedule has not been considered important in our country so far and, therefore, needs immediate attention.

Role of Planning

Planning is little known in the Indian motion picture industry, and in its absence air of secrecy surrounds the whole production, making everything too elastic. Planning will make the producers work rationally, and will clearly show in advance that there is nothing inherent in the production of motion pictures that necessarily requires confusion and wastage. It would create speed in shooting and would minimise the major changes in the script on the sets.

When it becomes necessary to design sets, create costumes and make props, the proper planning prevents the misuse of the all-important element of time. It establishes a proper work-basis. Whatever time and funds are allotted to planning to help establish an over-all design pattern for the production, money is saved many times over by the time the 'green light' is given to the three score departments which contribute to the making of a motion picture.

Today there is not a single producer in foreign advanced countries without his planning department. Yet, in many instances, it is considered a stepchild—a necessary evil. The responsibility for this feeling, where it exists, is to a major extent the department's own making. But a far greater responsibility lies on the shoulders of some producers and directors for not knowing how to plan and take advantage of it.

The creative aspect of the motion picture industry relates to Art, but the form of it is dominated by money and not by the artist so much. As money is an essential factor in the motion picture production, it is essential that the motion picture industry is guided by a business sense, and proportionate significance is attached to it side by side with Art.

CHAPTER 9

Wages, Earnings and Savings: Standard of Living

Importance of Wages

Wages are important from the point of view of the employer and the employees, primarily because they influence the cost of production of the former and determine the standard of living of the latter. Differences in the earning power of different people in the same occupation create variation in the rate of wages. Such a variation arises chiefly because the services of two persons can never be of the same quality and of the same value, and the rate of wages is influenced by the forces of demand and supply. The wage structure of the motion picture industry can be examined by taking into account the economic factors that govern it, and in accordance with the peculiarities of the industry.

Information about the earnings in the motion picture industry was most difficult to obtain. There are no objective sources and there was deliberate resistance to the effort to ascertain facts with reasonable accuracy. The information, therefore, has to be derived from the questionnaire returns, extensive survey and from the factors that suggested a probable pattern of earnings in the industry.

Structure of Wages

Wages of the studio workers are mostly determined by the working characteristics of the studios. Indian studios can be classified into three categories from the point of view of their working conditions: (1) Studios which are exclusively used by the owners for producing their own pictures. (2) Studios which are used by the owners and are provided on hire to other producers. (3) Studios which are available on hire to other producers. The wage-bill in the first case is regulated by the profit and loss accrued out of the films produced by the owners; in the second case, it is governed by the profit and loss arrived at out of the films produced by the owner and by the total amount realised out of hire of the studio shifts, and it depends on the amount derived out of studio hire in the third case. Persons, not working on regular pay-rolls of the studios, determine their own rate of earnings and wages by increasing popularity and creating work for themselves. Wages and earnings in distribution and exhibition side are generally governed by profit and loss accruing out of the success and failure of the pictures managed by the concerns.



Earnings in the motion picture industry cannot be measured in terms of time-earnings or piece-work earnings or efficiency earnings, as no account is taken of the time spent in earning them and of the total output resulting from the work by which they are earned or in reference to the exertion of ability and efficiency.

Earnings of Studio Workers

Earnings of the studio workers in the Indian motion picture industry during the period 1938 to 1948 was analysed by a senior representative of the industry as, "While the conditions of the film-stars, topmost technicians, directors, music directors and producers improved as a result of war-boom, the lot of the average worker did not advance. With the mounting living costs, his handicaps on the other hand increased." This version was examined during the course of my personal survey at the main centres of film production—Bombay, Calcutta and Madras. In fact, the wages of the workers could not advance with the increase in prices during the Second World War and the post-war period. Wages of the workers, in majority of the cases, remained either stationary or low, while the earnings of other persons zoomed to new heights. The earnings of the workers engaged in the motion picture industry of other advanced countries, however, were higher in comparison with our's.

The abnormal gap between the earnings of the workers and other persons created discontentment and gave rise to a dispute between the workers and the management of eleven studios of Bombay in 1948. The dispute was referred to a Tribunal known as 'The Ashok Mehta Chandu Lal Shah Tribunal', and its award was published on May 10, 1949. Though the award was to remain in force for one year, it gave a discretion to the parties either to renew it or to terminate it on six months notice.

This award increased the wage structure by 15% at an average, but could not be appreciated by the management of the studios. The operation of some of the studios was not a profitable venture for the owners and, therefore, they preferred to close the studios. In other cases, notices for termination of services were served to many workers with a view to reduce the strength of the studio staff. As the workers, who got the notices, could not find any alternative employment elsewhere, the minimum wage limit, which had risen from Rs. 40 P.M. to Rs. 70 P.M. as a result of this award, proved ineffective.

Truly speaking, the award created a grave situation and made everyone to look for some reasonable solution of the problem. The studios of Denmark and Sweden, which were being run successfully by the workers on co-operative basis, showed a way out for trial and led the workers of Parkash Studio, Bombay, to prepare a plan. In appreciation of the plan, it was decided to run the Parkash Studio on co-operative basis by the management. The workers, as a result, formed their own Mandal, which was joined by 120 workers as shareholders out of a total of 150. They made a subscribed capital of Rs. 5,000 with a reserve fund of Rs. 3,600. The studio was taken over by the Mandal on October 1, 1949, on an agreement that Rs. 175 would be given to the management towards the cost of the hire of machinery, electricity and other things for every amount of Rs. 650 earned by the Mandal out of the hire of one shift of the studio.

Operation of a studio on co-operative basis by the workers was a new proposition in the industry. The Mandal, therefore, had to face so many difficulties in its initial stages, as everyone was doubtful about the success of the scheme. And the Mandal could only function smoothly after its registration from the Government on 10th January, 1950, which was granted

after much hesitation. Total studio shifts engaged during the year were 450, making an average of 37 shifts per month. The Mandal earned Rs. 350,000 during the first year. Thus, the profits earned by the Mandal increased the monthly wage-bill of the workers from Rs. 11,000 to Rs. 14,000 and enabled the Mandal to write off Rs. 9,000, standing towards bad debts, with a provision to carry Rs. 18,000 to the reserve fund. The Mandal earned Rs. 450,000 in the second year. It further increased the monthly wage-bill of the workers from Rs. 14,000 to Rs. 16,000, and the Mandal transferred a sum of Rs. 16,000 to the reserve fund after purchasing machinery, lights, storm fans, blowers and other things for Rs. 21,000. Working of a studio on co-operative lines, therefore, brought the monthly wage-bill of a worker to Rs. 87 while in other studios it was about Rs. 70.

Meanwhile, I.G. Thakore Industrial Tribunal also gave its award, after hearing a labour dispute in respect of eight studios of Bombay for ten months. The yearly balance sheet of the studios led the Tribunal to observe, "From the balance sheets produced, it appears that the financial condition of the studios is far from satisfactory."

TABLE XL.—YEARLY BALANCE SHEETS OF BOMBAY STUDIOS

<i>Name of the Studio</i>	<i>Years of Profit</i>	<i>Years of Loss</i>
Famous Pictures	1947 and 1949	1948 and 1950
Bombay Talkies	1947	1948 and 1949
Mohan Studios	1950 and 1951*	Nil
Famous Cine Studios and Labs.	1948, 1949 and 1950*	Nil
Kardar Studios	1948 and 1949	1944 to 1947 and 1951
Filmistan Studios	1946 to 1950	1951
Note : *Indicates that the profits were not substantial.		

As a result of this award, the management of the rest of the studios decided either to hand over the operation of the studios into the hands of the workers or to transfer the management of the studios to other parties. Consequently, Bombay Talkies changed hands similar to Parkash studios in May, 1951. At the time of changing over, 236 workers were on the monthly wage-bill which amounted to Rs. 28,000, and the wage-bill of three months was in arrear. The workers' society was able to keep 45 shifts per month on hire and earned Rs. 45,000 a month at an average. It enabled the society to show a profit of Rs. 10,000 in one year after providing a loss of Rs. 27,000 for breakage. The last to join the line was Mohan Studios with a monthly wage-bill of Rs. 14,000 of 134 workers.

During my personal survey in 1959, I found that out of 26 studios in Bombay, 7 studios were under the direct control of the workers and were being operated on co-operative basis; 8 studios were either under the management of their owners or were on lease and were frequently available for hire, and 11 studios belonged to the regular producers.

Studios managed by the workers had their monthly wage-bill higher and the operating costs were lesser at an average of 30% in comparison to other studios. Workers, who were operating the studios, had a greater sense of team work than those working under the management of the owners. In many studios, run by the owners, occasional deliberate slowness in work was noticed among the workers, which increased the cost of operation of the

studios, and the management in all such cases was not able to take any note of it mainly owing to profits accruing either out of the hire of the studio shifts or out of the pictures produced by themselves.

Studios in Madras are better in comparison with those of Calcutta and Bombay. Wages of the workers are higher simply because the producers in Madras are more rational in work and sensitive to the changing economic conditions. Workers of Calcutta studios, in spite of low wages, have no discontentment, as they are far away from false glamour of life, which is usually found around the studios and they show so often a real love of the art.

A survey of 42 studios at Bombay, Calcutta and Madras was made, and the following is a consolidated table prepared out of 858 odd replies, selected out of those received from different sectors during the year 1955-56. The position was again reviewed in 1959, but no variation was noticed.

TABLE XLI.—AVERAGE SERVICE LENGTH AND CAPITAL MONTHLY EMOLUMENTS OF THE STUDIO WORKERS

<i>Categories : Technical and skilled</i>	<i>Average period of service in years</i>	<i>Average Monthly per capita emoluments in Rs.</i>	<i>Categories : Technical and skilled</i>	<i>Average period of service in years</i>	<i>Average Monthly per capita emoluments in Rs.</i>
CHIEF OF DEPARTMENTS			Sound	5 Years	Rs. 110-00
Photography	8 Years	Rs. 427-00	Make-up and Costume	5 Years	Rs. 75-00
Sound	9 Years	Rs. 600-00	Carpenters and Painters	6½ Years	Rs. 60-00
Art and Publicity	9 Years	Rs. 415-00	Lab. and Printers	5 Years	Rs. 86-00
Lab. and Printing	5 Years	Rs. 335-00	Editing	4 Years	Rs. 80-00
Editing	4½ Years	Rs. 298-00	Electricians	8 Years	Rs. 85-00
OPERATIVES AND ASSISTANTS			Light Boys	7 Years	Rs. 45-00
Photography	4 Years	Rs. 100-00	Operators etc.	5½ Years	Rs. 70-00

The following observations, derived out of this survey, are also significant.

Dearness Allowance

There is no uniform method for payment of dearness allowance and it is not fixed on equity principles. Many studios pay separate dearness allowance on a slab basis. The rates differ from studio to studio and place to place. Dearness allowance, as a matter of fact, is paid in the industry at the discretion of the management.

Bonus

It is known to those workers only who are working in the studios or units which produce their own pictures. Such studios or units generally declare bonuses when any of the films produced by them happens to celebrate a Silver Jubilee etc. Bonuses declared in all such cases hardly exceed the salary of two months of a worker. Cases also came into light in which it was not given after its announcement by the employer. During the years 1953 to 1955, bonus was received only by the employees of five studios in Bombay. The average amount of bonus paid per participant during 1953, 1954 and 1955 was Rs. 149, 180 and 151 respectively. Total number of workers who received bonus during these three years was 59, 118 and 240 respectively.

Payment of Wages

There is no regularity in the payment of wages. Workers do not get their wages on a fixed date. They generally get their salaries within the second week of the month. In many cases, payments are held up in arrear for two to four months.

Over-Time Payments

Over-time working is a regular feature in the industry. Workers are being paid for over-time work in accordance with the provisions of the Wages Act. Persons getting higher salaries do not get any remuneration for over-time work. Though the process of shooting is such that it requires over-time working at times, but the payment for over-time working also creates a tendency of deliberate slackness among the workers with a view to make extra earnings. As the out-door shooting is not governed by any 'factory act', it deprives the workers from getting any payments for over-time work, and thus creates resentment among the workers.

Working Hours and Conditions

This aspect has been examined in detail in a separate chapter. It will be, however, significant to note here that high salaries are treated by the workers as sufficient compensation for bad working conditions.

Other Facilities

There are no fixed grades of salaries. Provident fund is not known among the workers, though they get the advantage of Insurance under an Act passed by the Government. The employer deducts a small amount in proportion to the schedule out of the wage of every worker. This ratio is fixed in shape of stamps in the book maintained for this purpose by the employer. The employer, according to law, has to add from his side the amount equal to that shown in the book of the worker at the time of his leaving the service. Increments are not regular and uniform. Leave facilities with pay are most erratic. Deductions are also made out of the wages for any loss or damage done by the worker, and the employers even feel reluctant to investigate into the causes of such a loss or damage to ascertain the justification of the deduction made. As a result, the poor workers have to forgo a part of their salaries in deduction for loss or damage, even though it might have occurred in the ordinary course of work in spite of their due vigilance and care.

It is customary for independent producers to provide free lunch to their employees on 'shooting' days or to give the lunch money in lieu. The amount of lunch money varies from Rs. 2 to Rs. 5 per meal, depending upon the status of the person. Poorly paid studio employees are, however, excluded from it.

Earnings of the Workers, Working on Daily Wages

Persons working on daily wages are junior artists, musicians and likewise persons. In most of the cases, junior artists have to go without work for days together and many of them get work only on occasional demand. They get work for about 19 days in a month. Their daily wages differ according to their categories. Those who feature in the role of side dancers are most

commonly found in super class. The rest of the categories are accorded in view of their age, experience, physical features and ability. Those who belong to super class get Rs. 12 per shift for rehearsal and Rs. 35 per shift for the actual shooting. Persons falling in A, B and C categories get from Rs. 3 to Rs. 45 per shift, and most commonly the payments vary from Rs. 6 to Rs. 10 per shift. As a matter of fact, the junior artists are the most affected class.

Musicians are paid Rs. 10 to Rs. 40 per shift for rehearsal and Rs. 50 to Rs. 150 per shift for final recording. They generally get four rehearsal shifts for one final recording session at an average. Difference in the scale of payments exists because persons are paid in accordance with their experience and importance of the instrument played.

Play-back artists get the payments for each song irrespective of any consideration of the number of rehearsals they are required to give. Charges for lending their voices in each song vary from Rs. 150 to Rs. 2,400. Popularity of voice of the artist is a greater factor than its suitability. As the popular play-back voices are very few for the Hindi pictures and songs introduced are many more, most of these artists get recording for about 20 songs in each month. In the middle of 1955, the following artists were found commanding the amounts noted against each for each song. Some major change was noticed at the time of review in the month of April, 1960, and is accordingly shown. It must be noted here that personal influence, relations and popularity of the play-back artists play a greater part in fixation of the charges.

TABLE XLII.—ESTIMATED CONTRACT RATES OF THE PLAY-BACK ARTISTS

<i>Name of the Play-back artist</i>	<i>Charges per song in 1955</i>	<i>Charges per song in April 1960</i>
Lata Mangeshkar	From Rs. 1,000 to Rs. 2,000	From Rs. 1,000 to Rs. 2,400
Manna Dey	From Rs. 500 to Rs. 750	From Rs. 700 to Rs. 1,400
Muhammed Rafi	From Rs. 750 to Rs. 1,000	From Rs. 800 to Rs. 1,800
Talat Mahmood	From Rs. 750 to Rs. 1,000	From Rs. 800 to Rs. 1,500
Asha Bhosle	From Rs. 500 to Rs. 800	From Rs. 700 to Rs. 1,400
Geeta Dutt	From Rs. 800 to Rs. 1,600	From Rs. 1,000 to Rs. 2,000
Mukesh	From Rs. 600 to Rs. 1,000	From Rs. 1,200 to Rs. 2,000

Our producers usually do not provide much scope to the dancers in the principal dance numbers, as practically all the female film-stars are well acquainted with the art of dancing. Artists like Kamla Laxman, Sitara, Travancore Sisters and others command from Rs. 2,000 to Rs. 8,000 per dance owing to artistic quality and perfection. Other artists, who have simply captured the imagination of the public and have become a 'must be' like Helen and Minu Mumtaz, command Rs. 1,000 to Rs. 2,000 per dance and in a few cases as much as Rs. 3,600 per dance.

Earnings of Free-Lancers

Those who work as free-lancers, making contracts for each picture, are the film-stars, music directors, dance directors, directors and a few popular camera men and sound recordists. Film-stars, female and male, are found in very exceptional cases on exclusive contracts with the particular studios or on the paybill of the producing units, and in all such cases on attaining popularity they acquire the freedom to work for other producers for about 20 days in a month. Some of the film-stars like to work in their own pictures only, and accept the roles in others' pictures prompted only by highly attractive payments, personal pressure or kinship. Film-stars

in 96% of the cases work as free-lancers. A scrutiny of six years showed that the film-stars featuring in main roles keep as many as eight contracts at a time and featuring in characters keep as many as six contracts at a time. Exceptional cases, however, are not difficult to note, as South Indian film-star Anjali Devi had eleven contracts in December, 1954, Padmini (T. Sister) had sixteen contracts in September, 1954, and Johny Walker had twelve contracts in October, 1956. The number of contracts which one film-star can command at a particular time depends on his or her popularity during that period.

98% of the film-stars receive their amount of contracts in 'black' up to 80% of the agreed amount. This factor prevents them from coming forward with their actual position. They have no fixed limit of amounts as the minimum or maximum which they should accept for a role. However, the following position was prevailing in 1954 to 1956 in general.

TABLE XLIII.—ESTIMATED CONTRACT RATES OF THE FILM-STARS IN 1954 TO 1956

<i>Name of the film-stars</i>	<i>Contract rates per film</i>
Dilip Kumar, Pirthviraj Kapoor, Meena Kumari, Raj Kapoor, Nargis.	From Rs. 60,000 to Rs. 1,00,000
Madhubala, Dev Anand, Nimmi.	From Rs. 50,000 to Rs. 70,000
Geeta Bali, Vijayantimala.	From Rs. 40,000 to Rs. 50,000
Bina Rai, Suchitra Sen, Bharat Bhooshan, Suraiya, Nutan.	From Rs. 30,000 to Rs. 40,000
Nirupa Roy, Pradip Kumar, Shyama.	From Rs. 25,000 to Rs. 30,000
Balraj Sahni, Kamni Kaushal, Abhi Bhattacharji, Prem Nath.	From Rs. 20,000 to Rs. 25,000
Ranjan, Sajjan, Nadira.	From Rs. 15,000 to Rs. 20,000
Purnima, Tirlak Kapoor, Shekhar, Sumitra, Nigar Sultana, K. N. Singh, G. Jagirdar, Bipin Gupta.	From Rs. 10,000 to Rs. 15,000
Manmohan Krishna, Lalita Pawar, Prem Adib, Rehman, Karan Dewan, Amar Nath, Agha, Gope, Durga Khote.	From Rs. 8,000 to Rs. 12,000
Ram Singh, Achla Sachdev, Jeevan, Vijaylaxmi, Kuldip Kaur.	From Rs. 5,000 to Rs. 10,000

At the time of review in the month of April, 1958, many of the film-stars attained a new height and the following position was found.

TABLE XLIV.—ESTIMATED CONTRACT RATES OF THE FILM-STARS IN 1958

<i>Name of the film-stars</i>	<i>Contract rates per film</i>
Dilip Kumar, Meena Kumari, Nargis, Raj Kapoor.	From Rs. 2,00,000 to Rs. 3,00,000
Dev Anand, Nimmi, Nutan.	From Rs. 1,75,000 to Rs. 2,50,000
Madhubala, Padmini.	From Rs. 1,50,000 to Rs. 2,00,000
Pradip Kumar, Johny Walker, Shyama, Vijayantimala.	From Rs. 1,00,000 to Rs. 1,25,000
Bina Rai, Geeta Bali, Suchitra Sen.	From Rs. 50,000 to Rs. 75,000
Balraj Sahni, Abhi Bhattacharji, Bharat Bhooshan, Nirupa Roy, Kamini Kaushal.	From Rs. 35,000 to Rs. 45,000
Purnima, Shekhar, Sumitra, Prem Nath.	From Rs. 15,000 to Rs. 20,000
Rehman, Manmohan Krishna, Durga Khote, Tirlak Kapoor.	From Rs. 10,000 to Rs. 15,000
Achla Sachdev, Jeevan, K. N. Singh, G. Jagirdar, Bipin Gupta.	From Rs. 6,000 to Rs. 10,000
Amar Nath, Karan Dewan, Nadira, Vijaylaxmi.	From Rs. 5,000 to Rs. 8,000

TABLE XLV.—ESTIMATED CONTRACT RATES OF THE FILM STARS IN EARLY 1960

<i>Name of the film-stars</i>	<i>Contract rates per film</i>
Raj Kapoor, Meena Kumari, Dilip Kumar, Vijayantimala, Padmini.	From Rs. 3,00,000 to Rs. 4,00,000
Dev Anand, Nutan, Suchitra Sen.	From Rs. 2,00,000 to Rs. 3,00,000
Pradip Kumar, Madhubala, Nimmi, Nargis.	From Rs. 1,50,000 to Rs. 2,00,000
Johnny Walker, Balraj Sahni, Abhi Bhattacharji, Nirupa Roy.	From Rs. 1,00,000 to Rs. 1,95,000
Bharat Bhooshan, Bina Rai, Prem Nath.	From Rs. 50,000 to Rs. 1,00,000
Rehman, Mannohan Krishna, Durga Khote, K. N. Singh, G. Jagirdar, Achla Sachdev.	From Rs. 25,000 to Rs. 40,000
Jeevan, Bipin Gupta, Karan Dewan, Tirlok Kapoor, Nadira.	From Rs. 10,000 to Rs. 20,000

Note :—All the schedules of the contract rates are according to the belief that prevailed among the producers during the period.

Film-stars featuring in main roles usually get between Rs. 20,000 to Rs. 1,00,000 per picture and character artists get between Rs. 6,000 to Rs. 30,000 per picture at an average. The practice of playing stereotyped roles, however, developed a fancy among the film-stars to accept unusual and different roles in a lesser amount.

Answers in 85% of the cases given by the film-stars to a question "What factors generally influence to fix such charges" are common, and factors attributed are influence and relationship of the producer, type of director, kind of role, importance of the character in the film, personal commitments at the moment and the status of the party. These factors, no doubt, exercise undue influence, but I personally feel that the question of demand and supply plays a vital part when a film-star makes an agreement with the producer and other considerations occupy only a secondary place.

There have been many cases in which the film-stars could not recover the contracted amounts in full after the completion of the film. As the entire sum agreed upon for a role is not taken in advance by the film-stars, it helped many producers to evade the payments later on after the completion of their films. Such an experience created a tendency among the film-stars to charge more from the producers, who are either new in the industry or do not hold good reputation for making prompt payments. The film-stars also do not hesitate trying to safeguard their payments by having the releasing rights of the films, though it could not prove very safe. Cases have been many in which the film-stars filed civil suits to recover their unpaid amounts from the producers and a few are :—

TABLE XLVI.—LITIGATION OVER NON-PAYMENT OF CONTRACTED AMOUNT

<i>Name of the Film-star</i>	<i>Name of the Picture</i>	<i>Name of the Producer</i>	<i>Contracted Amount</i>	<i>Year</i>
Shyama	Gul Sanober	Free India Pictures Limited	Rs. 20,000	December, 1953
Lalita Pawar	Pyar	Sun Rise Pictures	Rs. 15,000	April, 1954
Lalita Pawar	Sant Bhanudas	Sundar Films	Rs. 7,000	1953
Shekhar	Sangam	India Pictures	Rs. 9,500	July, 1954
Suraiya	Mashuqa	Chitra-Kar	Rs. 30,001	February, 1953

Music directors make contracts for each picture and are found to have five contracts at a time in general. Amounts agreed upon between the producer and the music director do not include the payments for the play-back artists and of the musicians. The amount and the number of contracts, one music director can command in a particular time, depends mostly on the successful tunes of his music. In 1955-56, the following categories of the music directors were noticed.

TABLE XLVII.—CATEGORIES OF MUSIC DIRECTORS AS PER CONTRACT AMOUNTS

<i>Name of the Music Director</i>	<i>Amount per Picture</i>
Naushad, C. Ramchandra, Shankar and Jaikishan	From Rs. 50,000 to Rs. 60,000
S.D. Burman	From Rs. 35,000 to Rs. 45,000
Anil Biswas, O.P. Naiyer	From Rs. 30,000 to Rs. 35,000
Gulam Mohammad, Madan Mohan, Roshan, S.N. Tripathi, Bulo. C. Rani, Chitra Gupta, Vinod, Nashad	From Rs. 10,000 to Rs. 15,000
The position in the month of April 1958 was the following :—	
O.P. Naiyer	From Rs. 100,000 to Rs. 110,000
S.D. Burman, Shankar and Jaikishan, C. Ramchandra	From Rs. 50,000 to Rs. 75,000
Naushad, Anil Biswas	From Rs. 40,000 to Rs. 55,000
Madan Mohan, Nashad, Vinod, Roshan	From Rs. 12,000 to Rs. 15,000
S.N. Tripathi, Bulo. C. Rani, Chitra Gupta, Gulam Mohammad	From Rs. 8,000 to Rs. 12,000

The position in early 1960 changed altogether as so many music directors, who were in background in 1958, came on the way of fame and popularity.

Dance directors either enter into contracts for each dance or for each picture. Personal relations and affinity of the dance directors with the producers and the film-stars prove more effective in getting work than their popularity. Scale of payments, which a dance director can command, is governed primarily by the popularity and the position of the film-star with whom the dance director works in attachment, and the type of dance generally is of secondary importance. In 1955-56, the following scale of payments was found for the direction of one dance in respect of the following directors :—

Sachin Shanker—Rs. 1,000 to Rs. 1,500, Vinod Chopra—Rs. 800 to Rs. 1,200, Hira Lal—Rs. 1,000 to Rs. 2,000, Moray, K.S.—Rs. 900 to Rs. 1,200, Satya Narain—Rs. 800 to Rs. 1,000. In the month of April, 1958, the market of each director was higher at an average of Rs. 300 per dance. No material change was noticed in 1959-60. Contracts for the entire picture for the direction of all the dances in it are made between Rs. 8,000 to Rs. 12,000 by a good dance director.

Good directors, in majority of the cases, are found busy in the direction of their own pictures, and usually do not undertake the work of direction for the films produced by others. In many cases, producers also start trying their own hands in direction. Those who work otherwise have been found working on monthly salaries as well as on contracts for each picture. The average in each case comes between Rs. 2,000 to 4,000 per month. Such directors usually take about eight months' time in completion of a picture. In the year 1955-56, the following scales were found prevalent for the direction of each film :—

Zia Sarhady—Rs. 20,000 to Rs. 25,000, Nitin Bose—Rs. 50,000 to Rs. 80,000, Nand Lal



Jaswant Lal—Rs. 50,000 to Rs. 80,000, Kedar Kapoor—Rs. 12,000 to Rs. 18,000 and Mahesh Kaul—Rs. 15,000 to Rs. 20,000. In 1959, the average contract rates for direction of one film varied from Rs. 30,000 to Rs. 1½ lakhs. The variation existed according to the popularity of the directors. So many new directors came in the field between 1957 to 1959, and a few of them were found to be the relatives of the producers.

Technicians, who are free-lancers, either work on contracts for each picture or are found in regular employment with the privilege of doing extra work. Such facilities are enjoyed by the technicians owing to their popularity and perfection in their work. Such cases are noticed more frequently in Photography, Sound Recording, Art Direction and Make-up. Producers, in most of the cases, like to keep their own camera man on a monthly salary, but a popular camera man can command a market of Rs. 15,000 for each picture. Recordists in employment with the studios charge from Rs. 600 to Rs. 1,200 for the recording of each song from outside producers. They get about 12 songs for recording from outside sources in one month. Employers of all such recordists also derive benefit as their studio shifts are engaged by the producers for the 'take'. Technicians, working as free-lancers get much more remuneration per picture than they can command in regular employment, but as they do not get regular work and have to pass months together without any work, their average income very rarely exceeds the income of those who are found in regular employment.

The surroundings in the motion picture industry do not afford the opportunities of supplementary earnings by doing extra work of other kind. The only source of extra earning for the play-back artists, music directors and producers can be called of 'royalty', which they receive on the sale of the gramophone records etc. Such royalties vary from 2½% to 5% of the gross amount of sale. Many film-stars also lend their names in commercial exploitations. They do so mostly under the flavour of getting free publicity and seldom discriminate the products. The rising starlets also do not hesitate to accept amounts for exploitation of their names, while the popular artists only accept the costly gifts from the manufacturers. In short, in either case substantial gain is not derived in cash by most of the film-stars.

This study brings out that 12% of the workers receive less than Rs. 40 per month, 35% of the workers are paid between Rs. 81 and Rs. 160 per month, 9.4% of the workers get over Rs. 300 per month, 13.6% earn more than Rs. 650 per month, 12% get more than Rs. 2,000 per month and the rest of the persons, getting more than Rs. 2,800 per month, command exceptionally high scale of payments.

Scales in distribution side are similar to those prevailing in other private commercial establishments. Most of the work is of the clerical nature, and those who work as the representatives of the pictures also have extra earnings by unfair means in collusion with the cinema managers. Such practices, however, have not been found among the persons serving organisations like 'Gemini', as persons deputed for this work are handsomely paid.

Differences in scales of payments again exist in the exhibition side because of the several types of cinemas in existence. The following scales of payments have been found prevailing in the cinemas in general. Manager—Rs. 150-10-240, Asstt. Manager—Rs. 115-7-200, Head Operator—Rs. 115-7-200, Second Operator—Rs. 85-4-135, Third Operator—Rs. 50-3-85, Electricians—Rs. 65-4-125, Advance Booking Clerks—Rs. 65-3-100, Booking Clerks—Rs. 65-3-100, Door-Keepers—Rs. 40-2-64, Sweepers and poster boys—Rs. 35-1-50, Watch man—Rs. 40-2-64. These scales are of the average good cinemas in average cities, and are found 40% to 50% more in big cities like Bombay, Calcutta, Madras and Delhi.

Earnings in Hollywood

The following tables give an idea of the wages and earnings in the Hollywood motion picture industry.

TABLE XLVIII.—TOTAL WAGES AND EARNINGS IN HOLLYWOOD¹

Year	Total Wages and Salaries	Average annual earnings	Year	Total Wages and Salaries	Average annual earnings
1929	\$ 308,000,000		1949	\$ 659,000,000	\$ 2,916
1939	\$ 339,000,000		1950	\$ 651,000,000	\$ 2,911
1942	\$ 410,000,000	\$ 2,124	1951	\$ 668,000,000	\$ 3,050
1943	\$ 459,000,000	\$ 2,250	1952	\$ 684,000,000	\$ 3,196
1944	\$ 509,000,000	\$ 2,379	1953	\$ 678,000,000	\$ 2,900
1945	\$ 552,000,000	\$ 2,567	1954	\$ 709,000,000	
1946	\$ 679,000,000	\$ 2,979	1956	\$ 766,000,000	\$ 3,831
1947	\$ 694,000,000	\$ 3,031	1958	\$ 724,000,000	\$ 4,209
1948	\$ 655,000,000	\$ 2,911			

Note :—.....represents that figures are not available.

A better account of Hollywood earnings for the year 1938, is available in the study of Mr. Rosten, in "Hollywood", in which he has disclosed that 45 directors earned over \$ 75,000 and 34 directors earned \$ 100,000 or more. Among the film-stars, it was found that 54 film-stars received \$ 100,000 or more and 80 received \$ 75,000 or more in the following manner.

TABLE XLIX.—ANNUAL EARNINGS OF FILM-STARs IN HOLLYWOOD IN 1938²

Annual Earnings	Total number of Film-stars	Annual Earnings	Total number of Film-stars
From \$ 75,000 to \$ 100,000	26	From \$ 250,000 to \$ 300,000	5
From \$ 100,000 to \$ 150,000	23	From \$ 300,000 to \$ 400,000	6
From \$ 150,000 to \$ 200,000	12	From \$ 400,000 to \$ 500,000	3
From \$ 200,000 to \$ 250,000	5		
		TOTAL	80

The following film-stars earned the amounts noted against each in the year 1938 and 1946.

TABLE L.—YEARLY EARNINGS OF THE FILM-STARs IN HOLLYWOOD IN 1938 AND 1946³

Name of the Film-stars	Amount in 1938	Amount in 1946	Name of the Film-stars	Amount in 1938	Amount in 1946
Humphrey Bogart	—	\$ 432,000	Aun Sheridan	—	\$ 269,345
Bette Davis	\$ 143,458	\$ 328,000	Robert Montgomery	\$ 209,750	\$ 250,000
Deanna Durbin	\$ 174,915	\$ 325,477	Errol Flynn	—	\$ 199,999
Bing Crosby	\$ 410,000	\$ 325,000	Rosalind Russell	—	\$ 190,104
Betty Grable	—	\$ 299,333	Rita Hayworth	—	\$ 94,916

Note :— — represents that figures are not available.

¹Commerce Department of U.S.A.

²Leo C. Rosten : Hollywood.

³Leo. C. Rosten : Hollywood.



The Screen Actors Guild divided the membership of the film-stars in four categories in the year 1948, according to their annual income.

TABLE LI.—HOLLYWOOD MEMBERSHIP OF FILM-STARS ACCORDING TO EARNINGS IN 1948¹

<i>No. of Film-stars</i>	<i>Percentage</i>	<i>Earnings</i>
202	4.9%	Over \$ 50,000
265	6.4%	Between \$ 15,000 to \$ 50,000
1,130	27.5%	Between \$ 75,000 to \$ 15,000
2,516	61.2%	Less than \$ 7,500

Scale of payments in the American motion picture industry are fixed by the respective unions of the workers. These unions generally fix the minimum salaries in each category. Payments to the workers are usually made each week. The following is a table of the scales fixed by the unions.

TABLE LII.—HOLLYWOOD SCALE OF PAYMENTS FOR TECHNICIANS

<i>Job</i>	<i>Minimum salary per week</i>
Director of Photography	\$ 479.42 Sometimes get as much as \$ 1,500 per week
Operative Camera man	\$ 243.18
1st Asstt. Camera man	\$ 156.78
2nd Asstt. Camera man	\$ 134.16
Film Loader	\$ 2.05½ an hour
Colour Technicians	\$ 210.86
Screen writer	\$ 187.00
Apprentice to the writer	\$ 75.00

Average technician and worker in the American motion picture industry is far superior in comparison to ours. The position of the persons falling in upper brackets of salary exists in the same manner in Hollywood as in our industry, and fight for power and fame continues likewise. Popular film-stars have been found commanding between \$ 180,000 to \$ 350,000 per picture. The only difference to be noted is that majority of the film-stars keep themselves under contracts with the studios. They are just considered a piece of property and are rented out to other producers on a higher price when not required for work in the studio. Some film-stars also work on percentage deals. The following data will give some idea of the existing position in Hollywood.

1. Andrey Hepburn got \$ 350,000 for playing the role of 'Natasha' in "WAR AND PEACE".
 2. Jane Russell got \$ 200,000 for playing the role of 'Manice', a revolutionary woman, in 20th Century Fox picture named "THE REVOLT OF MANICE STROVER."
 3. Joanne Gilbert (child artist) signed a contract for two years for \$2,000 a week.
- Executives also command good salaries, as they have to exercise their wise decisions in the

¹Hortense Powdermaker : Hollywood The Dream Factory, p. 209.

making of the pictures. The contract ending in July 1959, with Universal Pictures provides for a weekly salary of \$ 153,850 for exclusive service for Mr. Rock Mills in the capacity of an executive, and one year contract of Mr. Lipton provided a weekly salary of \$ 900 for his exclusive service in the executive line.

The working conditions in Hollywood are good and each individual has to look to his own work. Facilities for leave, provident fund, injury insurance are governed by an Act which is applicable for other industries too. The workers have to work for 38 hours a week at an average.

Earnings in Russia

In U.S.S.R., a popular film-star earns about £ 14,000 a year. As a rule, film-stars get a monthly salary of £450 from the theatre and £70 a day in addition to his or her salary when working for a picture. Persons are found working on regular pay-rolls on monthly basis, and if they complete the film in a scheduled time they get bonuses as well. Scenario writers get from £4,500 to £7,000 for a story. A producer gets £2,707 a month and £5,414 on completion of the picture. Every artist works for a number of hours per day, and work does not go beyond 8 hours. A top artist gets as much as £65 a day.

Echo of High Earnings

Wild rumours get around the film world off and on about the fabulous amounts received by the film-stars and other persons. In majority of the cases, such echoes are encouraged by the persons themselves, and are mostly manipulated just to induce other producers to pay more. Regular agents are also employed for this purpose and they can be rightly called 'Yes Men.' This 'Yes Man' has been beautifully caricatured by a Hollywood writer in these words, "The 'Yes Man' is not really superfluous, he is simply over-paid. There is a functional riche for those who carry the banner of confidence and for ever cry 'it is excellent.' They may be wrong and generally are; but they counterbalance the congenital uncertainty with which Hollywood's creators are cursed. They pour ebullience into those who cannot create without it."¹

Persons, when undertake to perform a work, generally consider whether or not the place of working is a respectable and pleasant one and whether or not their co-workers are such as they care to have. But the glamour of the motion picture industry has made the persons blind to an extent that this sort of preference does not often exert a broad influence on them.

The employment in the motion picture industry is most irregular, and due to it, the payments are always higher in proportion to the work done. But still most of the persons get lower wages, and the lower wages in the Indian film industry have caused low efficiency among the workers and increased the cost of production. The efficient persons cannot earn more in the industry because the producers are indifferent towards the fact that the workers will turn out more work if they are paid sufficiently well, and in that case they will bear a less charge as the total cost would be less. The producers must take a note of it because every minute on the sets cost about Rs. 450.

Persons getting high salaries have much greater power of concerted action with regard to the terms on which they sell their services than their employers. This thing is, however, not peculiar in this industry alone, as the advantages or disadvantages of bargaining power depend

¹Leo. C. Rosten : Hollywood.



on a man's circumstances and qualities, and the doctors, lawyers and other such persons also command such advantages in other fields over their employers.

Whenever any economy is desired to be affected, it is usually achieved by reducing the salaries of the lowest paid employees. Reduction in the salaries of those persons who command a name is not justified from the point of view of the employers, as they are supposed to be the persons of experience and pictures become successful only due to their merits or association. Persons, who claim themselves to know what makes a good picture, often are found at a disadvantage to analyse the reasons for the failure of their own films, and they either blame the public taste or call it a mere fickle, attributing their failure to their bad luck or to chance.

Variation in Earnings

Earnings of the persons working in the motion picture industry cannot be compared with the earnings of other persons working in other spheres owing to the absence of any standard of qualifications and fixed rate of payments and due to a lack of standardised occupational classification. The ranges of payments differ from man to man within the same group, and are mostly determined by the forces of bargaining power, prestige, popularity and the tricks that are usually employed to secure higher payments. Scales of payment are not fixed here by the unions like in Hollywood, and the personal likings of the persons in power govern the fate of the majority. Anxiety for getting higher payments every time exists among the persons, as success is more often achieved out of chance or luck than work and ability. Craving for getting the name in the credit titles of the picture is always rampant among the persons, because success and prestige largely depend on them which ultimately determine their tenure. The structure of the industry is such that persons always keep themselves busy in one struggle or the other for getting work at any price, since they cannot sit idle and be out of the sight of the public.

Persons in upper grade of salaries in the film industry are just a piece of property and everyone has his own price. What that price would be the next moment is always unpredictable. It is in this capsule—perhaps empty—that relationship is manipulated, entirely devoid of any dignity and character. People meet and greet one another very warmly, they appreciate the success of another man with all praise, but always do so under a jealous eye having no respect for his work and its quality in their inner heart. It creates hard and severe competition in the line and makes the relations shortlived. Persons even seem to forget in their struggle that motion pictures are to be made and they all will be required to work in them. In spite of this sort of opposition and rivalry, one cannot be ruled out throughout in the struggle of attaining power and fame. They do not seem to have appreciated so far that fame is always transitory in the motion picture industry, because the magic of success and failure keeps everyone in tight grips. Topmost persons develop fear lest their status may be gained by someone who is unpopular at the moment, while the person who is unpopular derives enchantment that fame is just close to him. It is in this magic that hypocrisy of the persons mounts to a point from where it becomes impossible to distinguish it from downright idiocy, and makes them the victims of their own lies.

Art and Money in the Industry

Salaries, no doubt, are important for a livelihood, but in case of artists the inherent satisfaction out of their work always remained primary. The principle desire of the artists should be to communicate their observations and work to the community at large, and their

faith should rest in the fact that if they successfully attain it, the financial rewards will be almost ensured for them. Such a thing is difficult to notice among the artists of the film-line, and they are no better than 'kept' in this regard. While everyone in the motion picture industry seems to be satisfied by getting higher amounts, it cannot be denied that a few persons, though their number is negligible, are working owing to their 'born instinct for art' and many a time have tried to show their greatness and genius by showing a disregard for financial awards. In every line, the proportion of such talents remained very small. The alarm is that it is all the more smaller in the motion picture industry than anywhere else, while the pretensions to it are much greater as most of the persons are found engaged in some sort of self-deception in this respect.

An effort was made during my personal survey to analyse the component parts of the income earned by the persons in the motion picture industry with the following results :—

How much of the income is due to chance	...	40%
How much of the income is due to opportunity	...	32%
How much of the income is due to conjuncture	...	8%
How much of the income is due to good start	...	10%
How much of the income is due to reward of hard work	...	5%
How much of the income is due to rare natural gifts	...	5%

Standard of Living of the Workers

A knowledge of the social background of the persons working in the motion picture industry is very important to study their standard of living. Persons in the industry come from different parts of the country out of various sectors of life, and their status does not considerably change. They are normal human beings and become the victims of their circumstances. Majority of them pass their lives cursing their fate.

The following is a tabulated budget of expenditure on rent, food, fuel, education, medicine, lighting, clothing and other things, prepared out of 585 odd replies received in a survey of 42 studios at all the three major places of film production. 73% of the persons are found married, and on taking an account of married and unmarried persons, an average family consists of six members.

TABLE LIII.—EXPENDITURE BUDGET OF THE WORKERS

Salary group in Rs.	Insurance	Monthly income	Monthly expenditure	Debt
26 to 50	Nil	Rs. 42	Rs. 85	Rs. 140
51 to 75	Nil	Rs. 65	Rs. 98	Rs. 300
76 to 100	Nil	Rs. 85	Rs. 140	Rs. 365
101 to 150	24%	Rs. 135	Rs. 165	Rs. 370
151 to 200	24%	Rs. 180	Rs. 190	Rs. 426
201 to 250	30%	Rs. 235	Rs. 280	Rs. 988
251 to 300	38%	Rs. 295	Rs. 335	Rs. 1,495
301 to 400	45%	Rs. 345	Rs. 400	Rs. 1,150
401 to 500	53%	Rs. 460	Rs. 500	Rs. 1,325
501 to 600	65%	Rs. 550	Rs. 582	Rs. 990
601 to 700	65%	Rs. 640	Rs. 675	Rs. 765
701 to 800	68%	Rs. 768	Rs. 775	Rs. 680
801 to 1,000	70%	Rs. 855	Rs. 985	Rs. 625

Percentage of monthly expenditure of married families on different items of expenditure comes out as : House Rent—12%, Food—42%, Fuel and Lighting—6%, Clothing—9%, Medicine—4½%, Education—3½%, Other items—20½% and Insurance—2½%.

Debts in the families, falling from Rs. 26 to Rs. 400 salary group, began from the time of employment owing to expensive cost of living. In 62% of the cases, these debts are met by loans, in 15% of the cases from income derived out of land and property situated in their home districts, in 12% of the cases from part-time work and in the rest of the cases from remittances received from their home. Persons falling in upper salary groups have been found under debts mostly owing to their excessive expenditure for maintaining a false pre-conceived standard of living. The per capita debt at an average comes out nearly to three times and 4½ times of the monthly income.

Persons falling in the lower brackets of salary lead ordinary lives and cannot afford anything beyond bare necessities of life. From the economic point of view, their wages cannot be called the living wage, as living wage is the absolute minimum which can assure to the worker the essentials of life. The most pretentious argument against it was put that the motion picture industry is unable to pay it. It seems quite paradoxical when the employers continue to earn high profits in the motion picture industry, they plead and continue to show losses through manipulation of accounts. As a matter of fact, in the interest of economic justice and equity, when an employer pleads his inability to pay the living wage to the worker, he must automatically lose his right to profits after a certain limit and any surplus above that limit must be contributed to raise the workers' income.

Standard of Living of the Film-Stars and Others

Persons belonging to the topmost brackets of salary get the wealth all of a sudden and do not acquire it out of inheritance. They get all sorts of privileges and facilities. It has already been seen that the majority of the persons in this bracket have come from average families. They have never handled the money to such an extent before and, therefore, become dazzled on receipt of easy and sudden money. The majority of the persons being young, in absence of any experience of life start leading a bold life, and spend money in a reckless manner. On reaching to the ladder of their popularity, they try to make others forget that previously they were ordinary people. The control of business affairs and of the finance in most of the cases of female film-stars and in a few cases of males is found in the hands of the older people of the family. Many keep a business manager also. The system of keeping a business manager is more rampant in Hollywood.

A study of 145 cases of the film-stars, 22 of the music directors, 85 of the directors, 18 of the play-back artists, 62 of the producers and 45 of others revealed the following facts in regard to the expenditure and savings of the persons earning over Rs. 2,000 per month at an average.

1. The average number of dependents is generally five on each earning member.
2. In 72% of the cases, people are found having their own residential accommodation. Out of this percentage about 50% are having single flats on ownership basis and the rest are the proud owners of their own buildings. In 10% of the cases more than one building is noted.
3. In 62% of the cases, people possess one automobile.
4. In 21% of the cases, people possess more than one automobile.
5. In 20% of the cases, habit of changing new models of automobiles is noticed.



6. In 81% of the cases, people are found indulging in their own productions, and out of this percentage 32% is of those who have more often lost their money.
7. In 60% of the cases, people are found married and in 42% of the cases children are noted.
8. In 83% of the cases, people are found heavy smokers.
9. In 72% of the cases, use of wine is frequent.
10. In 53% of the cases, people are found interested in gambling and are habitual of making Race-Course engagements.
11. In 14% of the cases, people are found having investments in shape of studios and other things in the industry.
12. In 6% of the cases, persons are found having investments in other businesses than one concerned with the industry.
13. In 65% of the cases, people are found having all the luxuries of life and lead a very comfortable life.
14. In 10% of the cases, people are keeping emoluments in cash.
15. In 7% of the cases, people are found earning handsome amounts out of their investments.

Inequality in Incomes

All the persons in the motion picture industry cannot be called to earn equally. This inequality in incomes create a situation in which the topmost persons cannot spend all they earn while the rest cannot earn enough so as to live comfortably. The pressure of high earnings creates a character among the persons, though it makes them to lack in character in its actual sense. When the film-stars and other persons earning good salaries live under material surroundings that are more consistent with refinement than those with which the ordinary labourer is familiar; the workers are imperfectly fed and clothed, they are housed in a way that promotes neither physical nor moral health, they have rarely any opportunities that can give them a broader view of life. They go to the grave leaving the worst start in life for their children.

High standard of living in the motion picture industry has been considered a symbol of success and, therefore, influences the personality. In many cases, persons make their standard of living high purely on false notions even when they cannot afford it. They do not take into account the days of decay and worry when there will be little to depend upon. It more than often causes strain on their minds and compels them to seek desperate remedies in their old age. Whatever the status and position of the topmost person may be, he/she has to fight a losing battle to keep himself/herself in a fiction that life is wonderful, and has to continue to present a smiling face to the public and to his/her fans. This leads him/her to a way of life, which adds to glamour and beauty, but leaves him/her often hungry.

Effects of High Earnings

To have more money or to earn more than others is not a bad thing. It does not bring evils with it but can only create comforts and happiness. Success is generally the outcome of hard work and ability, but the movie-makers in general find that their success mostly remains out of their manipulations and not owing to their talent and hard work. They, therefore,

suffer from a sort of guilt. The successful man without real ability in the motion picture industry is usually found suffering from an anxiety to maintain his/her success. And in an attempt to justify that his/her success is out of his/her ability, he/she continues to play the social game in a frenzied fashion partly to prove that his/her position is secured and partly for his/her own satisfaction. In this respect the Hollywood version is, "These and costly presents, parties and week ends on a yacht or in the desert seem to be like the oil which the mechanic uses to grease his machinery and keep it running smoothly." The activities of the persons falling in upper grades of salaries here are mostly and largely confined to racing, drinking and big parties. Indulgence in such things many a time provides an opportunity for big paper news. All persons, those who want to go high, irrespective of their success or failure, have a standard to live up to. Those who are not successful carry these things under the illusion that success is around the corner. Costly presents, parties, show off on a high scale have been considered a means to get ahead, and nothing can weaken their hopes in this regard. Whether one likes a high standard of living or of parties or of other things prevalent in the motion picture industry or not, whether one can afford them or not, these things are considered necessary for getting along as personal lives have to be carried on in an usual pattern woven by people in the motion picture industry. One topmost male film-star very seriously told me during the course of his interview that he cannot afford to dissipate his body which is the vehicle of his talent, nor his fame and reputation which is tied up with his career. He, however, very strongly felt that his life, as a matter of fact, should be aloof, dignified and circumspect.

High earnings lead to a higher standard of living, which has become the symbol of extreme decay and utter corruption in the motion picture industry. High tension of work and amenities of luxury make the artists more sensitive and temperamental and at times assertive in behaviour. They gradually begin to believe that their success rests on the way of life they lead, but they also find very often that their reputation and security are directly threatened by its kind which attracts the attention of everyone in a wholesale manner. What Bernad Shaw once said, "Universality of character is impossible without a shade of vulgarity", is more true in case of the movie-makers of the world.

The movie-makers are after all show men, and as such they are found impulsive by temperament and self-dramatizing. They try to dramatize themselves in every way, in every moment of their life and, therefore, their lives become spectacular and more often funny. This dramatization many a time brings certain disadvantages to them for which they have to pay heavy penalties.

The film-stars generally wear garments of contrasting colours as to display their physical charms to attract the movie-fans. In majority of the cases, their clothes become a tribute to the fashion creators rather than to themselves, but they always believe that their ability and popularity is transported to high horizons due to their peculiar garments. They try to defy the existing conventional clothes of the time, and perhaps love trends of their own for anonymity. These clothes create a separation and make difficult for them to go in a public place without anticipating a crowd around them. In many cases, when the film-stars come out for shopping, the assembled crowd create fuss and even police help becomes essential to divert the public. It causes irritation to so many film-stars on the spot, though they like it in their inner hearts and thank to their fate. As a matter of fact, the more noble ways of hiding themselves they invent in order to conceal their identity, the more in trouble they find themselves attracting more of attention.

Film-stars in particular and others in general, also do not mind in coming within the frame-

work of law. Irrespective of the consequences, they feel charmed many a time out of it and come into the hands of law deliberately, as they feel that by such actions their reputation is not affected but on the other hand is increased. As such, cases are very frequently noticed of rash driving and of taking liquor openly when the area is dry.

Movie-makers love racing for fun and publicity rather than a business proposition. It will not be difficult to find that many are the proud owners of Race-course horses and some of them are—Agha, Motilal, Mehtab and Sohrab Modi. Among regular engagement makers of Race, persons like Ashok Kumar, S. Mukerji, C. Ramchandra, Naseem, Shanker and Jaikishan can be spotted and among frequent engagement makers persons like Raj Kapoor, Nargis, Begum Para and Roopa Verma can be a few to count.

Young and rising film-stars are generally found unmarried and do not hesitate to go out with the opposite sex with a view to increase intimacy just for the sake of fun and publicity. In each case, every person has been mostly found interested in himself/herself and in his/her career. They also fall in love easily under sentiments and various circumstances. And, in many cases, they have to celebrate marriages under the fear that time and a change in position may not undermine the foundation of their love. The result very often follow hard upon them resulting in divorces and heart-breaks.

Persons belonging to upper grades of salary become victims of this sort of sophisticated life easily and deliberately for two obvious reasons. The effort in all such cases is found to make extravagant expenditure in every sphere, whether it is a matter of increasing their talent or of carrying their livelihood. In the first case, they feel that all such things are done at the cost of the Government, because if they are not done, the money will be taken away in taxes. In the second case, they feel that doing all such things in that manner is a barometer of their prestige and high position. This notion develops a sort of rivalry, and every time things are done in a more grand manner than they have been done previously by others. The kind, in which things are celebrated, has been considered a simple demonstration of the kind one can easily afford to present. Truly speaking, it is a sort of infection to the persons working in the motion picture industry.

Persons falling in upper brackets lead a very comfortable life with all the amenities at command. High standard of living in majority of cases makes them impulsive and only interested in self-indulgence. They care little for others and in many cases even their own commitments. In 40% of the cases, this high standard of living creates a habit of coming late on work and makes them too soft in physique. Reaching late on work or in a formal gathering is considered to make a man an important figure. High standard of living, however, does not affect the working efficiency, but enables them to improve their talents and to acquire anything they require, keeping them free from the living worries of day-to-day. Working efficiency only suffers owing to certain measures that are adopted just to become important by diverting personal attention of other persons.

To compare the effects of the standard of living on the persons falling in lower bracket of salaries with those falling in upper bracket of income, it is significant to note that practically the former group has nothing to fight for, no grounds for disliking the later group and no complaints to make against them. They bear everything under the hammer of fate. These persons continue to suffer from the anxieties of their daily problems to make their both ends meet. As they remain busy in their personal affairs of day-to-day, their creative energies do not find a way towards any improvement. People who suffer from weak health are found to be slow in work. A few of the persons, owing to the grievances against their employers or

other persons, do not mind in letting down a man who depends wholly on their work. On the other side, persons falling in upper bracket of salaries are well paid and are called talented, but do not give all that is best in every case and hold back their creative abilities to a major extent for the next chance. In doing so, little do they realise that not to give the best is to degenerate personally and creatively. They must give a thought to it that should they sacrifice their creative energies just for the sake of more payments in a next chance, which never seems to come for them before the time when they find themselves in decay.

Working hours in the studios are generally so long and exhausting in this country that no person is left with enough energy to participate in other activities after work. People are not found taking interest in other activities, unless they are very essential and significant, during their working periods. Gay enjoyments are important part of their lives and in their existence, but only when they are not working. It is a general tendency among the persons of the motion picture industry that they mix, eat, drink and work with the persons of equal status from whom they expect certain benefits. Persons who care for good conversation and fun beyond their usual parties and routine can be counted on finger tips.

Hobbies of the Film-Stars

Hobbies have been found associated with the persons for the sake of satisfaction, fun, pleasure and passing of the leisure time. Acting in motion pictures is a difficult and tiresome work, and once the day's make-up is put off, the film-star becomes eager to pass his/her time quietly. Hobbies of the Indian film-stars are not unusual. Truly speaking, film-stars do not seem to have given a serious thought to their hobbies and keep themselves busy in other things or pass their time in gossip. Among the male film-stars, the hobbies are sports, reading, writing, playing of cards, billiards, pleasure trips and music. Female film-stars are generally found having a taste for cooking special dishes, reading, music and household work. Some specific examples are :—

TABLE LIV.—HOBBIES OF THE INDIAN FILM-STARS

<i>Name of the film-star</i>	<i>Hobbies</i>	<i>Name of the film-star</i>	<i>Hobbies</i>
Nargis	Reading, collection of dolls and out-door games.	Pradip Kumar	Reading and painting.
Shakila	Reading, films and work at home.	Dilip Kumar	Reading, laze and relax.
Mala Sinha	Reading, knitting and cooking.	Abhi Bhattacharji	Reading and gossip.
Meena Kumari	Reading, cards and pictures.	Agha	Racing and books.
Purhima	Reading and in-door games.	David	Sports and books.
Nalini Jaywant	Cooking and singing.	Prithviraj Kapoor	Dramatics.
Chand Usmani	Reading and pictures.	G. Jagirdar	No time for hobbies.
		Bipin Gupta	Cards.

Against this background, in Hollywood we find a varied range, as can be seen in these cases,

TABLE LV.—HOBBIES OF THE FOREIGN FILM-STARS

<i>Name of the film-star</i>	<i>Hobbies</i>	<i>Name of the film-star</i>	<i>Hobbies</i>
Deboral Kerr	Amateur Sculptures.	James Stewart	Aviation, as he has his own plane.
Greer Garson	China ware expert and ceramics.	Jerry Lewis	16 mm movie making.
Jane Powell	Making of paper flowers.	Robert Taylor	Aviation, as he has his own plane.
Charlton Heston	Pen and ink drawings.	Gregory Peck	Collection of works on Abraham Lincoln.
Ginger Rogers	Charcoal sketches.		
William Holden	Colour photographic slides.	Clark Gable	Collection of hunting rifles.
Tyrone Power	16 mm movie making.	Janet Blair	Collection of lipstick holders.
Grace Kelly	General photography.	Kim Navok	Collection of dolls.

On a comparison between the hobbies of the Indian and Hollywood film-stars, it is noticed that hobbies of the film-stars in Hollywood are more diverse in nature and are more interesting and creative. There is no doubt that they have turned their hobbies a business proposition.

High Earnings and Business Sense

Earnings on a high scale in the Indian motion picture industry do not develop and create a sense of responsibility among the persons towards the accumulation of wealth or in its reinvestment either in the productive side of the motion picture industry or outside it. Majority of the persons do not seem to have realised its importance even in face of the fact that public opinion is always fickle on which their success depends and the destructive alchemy of old age always hangs over their heads. Instances of persons like Rai Mohan, Shanti Bhardhan, who died in utter poverty, could not stimulate any interest in them for making some relief for the period of their unemployment. Investments are only found in buildings, film production and new automobiles, but in exceptional cases come some persons like Ashok Kumar, Bhanumati and Manhar Desai etc., who have interest and investments in other businesses as well and carry a more matured outlook in this regard.

Looking to Hollywood, we find that the film-stars carry a more developed sense of business and have always been conscious of their uncertain status. As a measure of safeguard, they try not only to accumulate some money, but also follow some or the other source of income besides their profession. The following list will bring out their notable interests:— Gary Cooper—Ski resort in Colorado, Donald O'Connor—Music publishing concern, Fred Astaire—Chain of dancing studios, Bob Hope—Partnership in a big league base ball team, James Cagney—Part-time rancher and farmer, Janet Leigh—Creates fashion in dresses, Spencer Tracy—Breeding of horses, Alan Ladd—Hardware store, Charles Bickford—Few petrol pumps, George Gabel—Hotel in Las Vegas, Victor Mature—Radio and Television shop, Maureen O'Hara—Dress shop in a suburb of Los Angels.

As 81% of the Indian film-stars and other persons of the motion picture industry have been found engaged in film production, it can be argued that are they not contributing towards the progress of the motion picture industry? But such an argument does not hold any water, as 32% of the persons lose their money in production and in about 39% of the cases persons are found lingering on with their activities in film production, as they earn profits in exceptional



cases only. The activities in this regard on the whole, therefore, cannot be called spectacular. In short, everyone is found busy making the efforts of controlling all the positions irrespective of any consideration of the capacity to handle the assignments. It not only results in creating unemployment for the talented persons but also is responsible for the failure of so many persons in most of the cases to earn sufficient to carry on their livelihood and also increases the pictures of poor quality in the country.

There does not exist any scheme of any contribution by the persons falling in upper brackets, who can aid and support those persons who have retired from the motion picture industry and need help. Social contributions in other fields are also noticed very occasionally and are made mostly to gain publicity. In America, the motion picture industry, however, takes care of its own persons to a quite reasonable extent. There is a motion picture country house and a hospital. The main support for these two institutions come from the motion picture relief fund and the Screen Players' Guild. To qualify for a residence in the country house, the applicant must have served the motion picture industry for at least twenty years and must be of sixty years of age, if is a male and of fifty years if is a female. The relief fund is secured from voluntary contributions made by the employees belonging to every category in the industry. Such contributions range from $\frac{1}{2}\%$ from those earning under \$ 200 a week and 1% from those earning more than \$ 200 a week. There is also a permanent charities committee and more than 12,500 persons are the donors and supporters of it from year to year. They plan out new campaigns and always try to increase the subscribers. There is a separate fund for disabled persons. When a man is helped out of this fund, he/she feels a moral obligation to pay it back, while there is no compulsion for its payment and no bills are sent to remind for the payment. Majority of the persons, however, return the amount received in times of adversity.

Things that are going on in the motion picture industry are not extraordinary. They have happened in the past in other spheres as well. In absence of any practical method of making a comparison, such things only look alarming in this industry, because the motion picture industry thrives on publicity and is threatened by the kind of publicity it throws. The tempo is further enhanced because when anything happens here, it hits the head-lines and the film personalities accept anything about them in publicity as a synthetic glamour.

Standard of living prevailing in the film industry, however, should cause us concern on account of its demoralising effect upon the youngsters, who follow their patterns quite often. The consequences following from it must be prevented at all costs. Leaving aside the economic inequality and injustice to smaller employees, the practices are grievous enough to warrant the most severe condemnation, as they constitute an abounding disgrace to the industry at times, and proves extremely harmful to the reputation of an industry so important in the economic and social life of the country. The only way that can reasonably improve the affairs of the industry is the rationalisation of it and the implementation of the plan advocated elsewhere.

CHAPTER 10

Working Conditions in the Film Industry

Working Conditions and Industrial Efficiency

The problem of industrial efficiency did not receive so much attention before, as it is receiving in the present era. Greater attention is being devoted to it now owing to two forces. The first is the demand for less working hours with a corresponding increase in wages of the workers, and second is the necessity of low cost of production. These two forces have pointed out that industrial efficiency alone can ensure with economy the maximum output in the minimum of time. This, in turn, mainly depends on the working conditions.

The impact of working conditions on the industrial efficiency should not be underestimated. Good working conditions demand certain essential facilities like good environment and essential working equipments in perfect condition. The advantages of good working conditions are manifold. Such conditions lead to greater efficiency among the workers, reduce the working hours, avoid the possibility of injury, increase the output, improve the quality of product and ensure economy in production without unnecessary wastage. The effect of good working conditions on the national economy has been recognised by the Government and several Acts have been passed to ensure a minimum standard of the working conditions.

Working Conditions in the Film Industry

The question of working conditions arises mainly for studios and laboratories in the motion picture industry. A correct idea of the working conditions can be formed in our motion picture industry, if we examine the environment, essential facilities, the condition of equipments and the effect of these on actual output at both the places.

Present working conditions in the studios provoked a leading female film-star to observe during her interview that "they are just junk houses." The other film-star summarised the conditions as, "awfully insanitary, hot, dirty and regardless of human comforts in proper tune with the strain of work." At the time of personal survey of the studios, the following working conditions were observed. Working conditions in Madras studios were better than in Bombay and Calcutta studios, and, therefore, are examined separately.



Outside appearance of majority of the studios in Bombay and Calcutta hardly enable anyone to know that he/she is near a studio where motion pictures are produced. The signboards are washed off by rain and dust. The accumulated properties of dismantled sets are in common sight inside the studios making the atmosphere dirty and unhealthy. In 60% of the cases there does not exist any suitable arrangement for the guidance of visitors. Each studio on an average has two sound stages, which, in most of the cases, are not completely sound-proof. Green-rooms are few and fall short of the required standard. There is no place for recreation except the canteens. The cars of the film-stars, directors and producers, in most of the cases, are found parked up to the gates of the stages in absence of any suitable place for parking the vehicles in the studios. The newly constructed Mehboob studios in Bombay, however, has been built on modern lines and has removed the above defects to a major extent. The stage constructed at Filmistan studios in 1957 is also of the modern type.

Madras studios are good in appearance from outside. Each studio has its name-plate prominently displayed on the gate. The inside atmosphere is also attractive. Properties of dismantled sets do not remain scattered at different places, and there is a proper place to accumulate them at the back of the studios. Each studio keeps a reception room and sitting accommodation for persons coming into the studios. The stages are bigger in size than those in Bombay, and are mostly sound-proof. Green-rooms are found in sufficient number in each studio with all the necessary comforts. Canteens are not only bigger but maintain a healthy atmosphere. Studios keep a proper place for parking vehicles and some have even the Petrol Pumps inside the premises for the convenience of the vehicle owners.

Laboratories are generally attached with the studios. Most of the laboratories are not air-conditioned and the general level of temperature required in them is only controlled by other means. As most of the laboratories are attached with the studios, laboratory workers have no extra facilities except those provided in the studios. The laboratories, however, generally remain clean from inside. 'Film Centre' in Bombay possesses all the necessary facilities and required things, and is an example for other laboratory owners to follow.

Essential facilities in general are not satisfactory and differ from studio to studio. Latrines, urinals, rest-shelters and arrangements for water and similar things do not receive much attention from the management except in some of the Madras studios. Newly constructed studios, however, present a different picture in this direction. In short, majority of the studios do not possess the minimum standard of things necessary for shootings at stretch. Equipments are generally torn out and are mostly found inadequate in quantity and quality to meet the requirements. The flooring of the stages is too bad. The recording channels are mostly of mobile type and are found fixed in vehicles. (The management of some studios, however, stressed on this point that such channels being of a mobile type can be used in outdoor shootings without any trouble.) Lighting arrangements are inadequate and the facilities of Back-Projection, Play-Back machines, Pre-Scoring and Re-recording exist very rarely in each studio. Very few studios have camera cranes, pre-view rooms, equipped editing rooms, generators and similar things. Airconditioned stages are generally not utilised. The lights are not adjusted to illuminate the sets by means of automatic railings, but are arranged on iron and wooden bars. Laboratories are not fully protected from dust, as sufficient importance is not attached to this factor.

Causes for Existing Working Conditions

The existing conditions of work in our studios are still bad in general in spite of greater

enlightenment and improvement effected in the working conditions in the motion picture industry in other countries. It, therefore, requires a close investigation. At the time of building the studios, the studio owners could not improve things according to the requirements, as they remained deliberately quiet about the developments that were taking place in other countries in the field of motion picture production. The conditions could not improve further mainly due to:—(a) The relative weakness of the workers and artists to demand better working conditions. (b) Self-centered interest of the individuals. (c) Little aspirations and inclination among the persons for any improvement. In short, our studios have bad working conditions, because, unlike Hollywood studio owners, here the studio owners could not pursue a vigorous policy of increasing efficiency by bringing about radical improvements in the working conditions.

The capitalists in our country considered the erection of studios as a good enterprise necessitating no big investment. As a result, the stages were not made big, and hardly any space for garden or outdoor shootings was left within the boundary of the studios. The stages, too, were no better than a merely big tin-shed. Importance was not attached to other essential aspects like temperature, ventilations, sound, dust, heat that prevail inside the studios. The studio owners, who produced their own pictures, could not keep their output regular and sufficient, and the others, who provided facilities to other producers on hire, either could not get sufficient work or could not secure the payments of the rent for studio shifts. The returns in either case hardly justified the studio operation costs. This feature, in absence of any rational thinking on the part of the studio owners, continued to make the position worse not to speak of bringing about any real improvement in this direction.

Impact of Working Conditions

Time on a studio lot (time taken in the shooting process) is always measured in terms of money, because the pressure of turning out the maximum output in the minimum of time is probably greater here than in any other field of commercial activity. There is little room for any error. The operation cost of the studio shift, when shooting is in progress, remains very high. Any wastage of time on the sets, therefore, brings a heavy loss in terms of money, besides the possibility of losing a chance of getting some elusive artistic result. The account of the impact of the existing working conditions in the studios, and their repercussions on the working efficiency and quality of the product is, therefore, very important.

It has already been seen that the progress of work generally is very slow on the sets and shooting work is not carried on very efficiently. Truly speaking, the workers are not generally inefficient; inefficiency results from the handicaps which they face due to their equipments, working conditions and working procedure. During shooting time when the gates of the stage are closed to prevent outside noise and the entry of those persons who wish to see the shooting, the temperature goes up as the high power lamps are lighted, because electric fans cannot be used during shooting hours when sound channels are at work. High temperature of the sets makes the speed of the shooting slower and frequently creates the demand for cold-drinks. This excessive heat creates some technical difficulties too. It makes the make-up of the artists dry and calls for frequent retouching. The entire set cannot be lighted at one-time due to the shortage of lights, and arrangements have to be made for maintaining proper sequence of shooting. The shooting is held up for the time in which the director of photography adjusts the lights. The floor of the stages, being generally bad, does not allow the movement of the camera-trolley or of the camera-crane without much difficulty. Hence, delay in the work



becomes inevitable. Many times work has to be carried out by other alternative equipments also due to the shortage of equipments, which invariably takes longer time. The progress of work is slow also because of shooting being carried on, in majority of cases, without any shooting script and previous planning.

Most of the studios are situated on the road side and as they are not sound-proof, the humblest noise of the road finds its way into the sets, and arrests the progress of work. In rainy season the progress of work is further arrested due to rains. Visitors, who generally happen to be friends and relatives of the studio management or of someone engaged in the work on the sets and come frequently to see the shooting also disturb the progress of the work on the sets and divert the attention of the members of the shooting unit.

Studio Working Hours

There are two shifts in each studio in most of the cases. Each working shift is of eight hours duration with one hour break for lunch in the middle. One shift works during day and the other in night. In other words, work goes on in the motion picture industry throughout the day and night. The work is allocated among the workers, who remain on the regular pay-rolls of the studio, that each worker gets the work in one shift only and duties are frequently changed from day to night and *vice-versa*. Regular employees, working on salary basis, are required to work for eight hours a day, but are often found working overtime due to various reasons mentioned below. Workers and technicians work for ten hours a day on an average, and such an average for working time cannot be derived in respect of those artists and other persons who work under free-lancing system and keep more than reasonable contracts in a given time. Such persons work irrespective of any consideration of time and are found busy day and night in most of the cases. The working hours for each person in either case are more than those in the motion picture industry of America, Japan and England.

As a matter of fact, there are no fixed hours of work, and whatever the nature of work may be, majority of the persons in this industry have been found working day and night. The principal motive for working day and night is one of getting more and more money. The studio workers get extra payments for overtime work, and persons working under free-lancing system earn more money by fulfilling several contracts during a particular period of time. All technicians and persons in regular employment do not come within the scope and provisions of overtime payments, but they do not suffer on account of this, as they get high salaries and enjoy many other advantages.

Regular employees, as a matter of fact, have to work overtime for various reasons. Overtime working becomes inevitable several times due to the very nature of shooting, which at times needs the completion of a particular shot or scene at a single stretch. Postponement in such cases is not possible, for it presents problems like the non-availability of the film-stars for the next day owing to their contracts elsewhere and due to the difficulties of adjusting the scenes afresh. The studio may also not be available for the next day if it is booked by someone else. Workers, too, create overtime work deliberately many a time for getting extra payments. The work is generally started at a late hour and punctuality is seldom observed and rarely adhered to. In many production units, care is taken about punctuality no doubt, but long hours of idleness are passed between the shots. In whatever manner the work is carried on, efforts are only made to hurry up the work of shooting towards the end of the studio shift, and it all results in overtime working.

Employment Injury in the Studios

There is always a risk of some kind of injury on human body in the industrial field. The possibility of injury, however, is only for those persons who handle the machinery or are found working near it. But injury in the motion picture industry can be caused to any person irrespective of the fact whether he handles any machinery or not. It is so owing to an inherent characteristic in the nature of work, which can cause an injury at any moment. Safety measures in all such cases can be of little help.

Machinery, which can cause any injury during shooting, is not in use in the motion picture industry. Injury to the workers can only be caused out of a fall from the railings or wooden bars while adjusting lights or out of an electric shock. Injury to the artists can be caused while taking any jump or from a fall from the staircase or horse back. It can further be caused if the electric lamp happens to burst, as it has to be closely faced so often by the artists. In some cases, injury may also be sustained owing to a fall of the 'baby spot light' or due to the weak structure of the set.

Injury to the workers in the motion picture industry is generally caused owing to bad working procedure or when attention is diverted from the work towards the shooting. Artists also receive injury out of their emotional excitement and insistence on executing a particular scene in a particular manner to create more natural effect. Cases of serious injury among the workers are not very alarming in the motion picture industry and are rarely noticed. Cases of deaths out of such injuries are all the more remote. Injuries, are also frequently caused to artists, though deaths are almost very rare out of such injuries. Workers getting minor injuries are provided with the first-aid help from the studios and are only removed to a hospital in case of serious injuries. But doctor is immediately called in to attend the artists even for the slightest injury.

Problem of Child Labour

Children below 18 years do not get a job in the studios due to the taxing nature of work, but the working of children as artists is common. Children of all ages are required commonly before the cameras. Such children can be divided into two categories: one being too young to be sent to school, and the other of school-going age. In case of very small children, the effect of the studio atmosphere and of the harsh lights on their soft skins is important. Their education is neglected totally; they become precocious by nature, and their natural faculties are stunted. On the whole, moral influence on the children is very bad. But the need of children will always be there in the motion picture industry; they cannot be dispensed with. It is, therefore, essential that some suitable steps are ensured to free these children from the degenerating influence of the studio conditions.

Effects of Working Conditions

The prevailing conditions produce adverse effect on the health and efficiency of the workers, besides increasing the cost of production and making the quality of pictures poor. The working time and the working conditions affect the health and efficiency of the workers. The motion picture industry holds that the frequent breaks, which the workers get during the working time of each shot, enable them to regain their lost energies, and as such, long working hours do not have much adverse effect on their health and efficiency. The workers get frequent



breaks during each working shift, but they cannot go out of the studios or of the sets during such breaks, and many times have to keep themselves busy in other minor jobs. The studio management also employs the persons in relation to the requirement of the studio and never likes to employ more persons than required to the minimum extent. Therefore, it is not justified to hold that the frequent breaks, which are available to the workers, make the long hours of work less fatiguing.

It has already been seen that the artists and other persons, working under free-lancing system, work day and night. It is worth their while to work as much as possible, because most of the money they receive is in 'black', and thus they easily avoid taxes. And, as they are able to pocket all the earnings, they get incentive to work more and more. They also get breaks of sufficiently long time, because of the adjustments of lights and they are not required in certain shots. In such breaks, they either keep themselves busy in discussing the scripts or pass away their time in reading novels, playing cards, or in gossips. In either case, they have to preserve their make-ups and such idling hours prove emotionally tiring and physically taxing.

The existing working conditions and equipments on the whole do not create any incentive for creative work and produce discomforts and difficulties. Besides it, the workers falling in lower categories do not receive kind words and are often abused. It disturbs their mental peace making them feel and realise how unsuccessful they are in their lives. The ultimate result of this is on their health and work. The feeling that they are not treated on the same level with others makes them less enthusiastic in their work. As a result, they work slowly and do not work with the same spirit and energy which necessarily ensures greater efficiency.

The cumulative effect of the working time and the working conditions on the health and efficiency of the workers is very bad. The working time, however, affects comparatively lesser than the working conditions. The effect is all the worse on the persons who are found working to an unreasonable limit. The reasonable limit of contracts cannot be more than three at a time, and any excess is bound to produce adverse influence. The progress of work on the sets is slow on the whole, in spite of long working hours, mainly due to the existing working conditions and methods. Three factors primarily—(a) slow working, (b) lack of equipments, (c) things are not properly utilised and arranged due to unmethodical way of working—also increase the cost of production of the pictures and make their quality poor.

The existing working conditions have also soared up the cost of production of the pictures. High cost of production of the pictures ultimately induces the producers to bring down the cost of production, and, in an attempt to enforce the economy drive, the producers mostly feel satisfied if they reduce the salaries of the workers. Such efforts, on the part of the producers, have proved ruinous for the workers and brought about moral and economic enslavement. Today, wishes of the monopolists cannot alone determine the scale of profits if the application of the productive forces is not balanced. The pioneers of the motion picture industry, therefore, should take proper note of the impact of the working conditions on the production.

Problem for Improvement

Incentive for improvement does not, for various reasons, seem to prevail among the Indian producers. Whenever the question of improvement is taken up, the financial resources of the studio owners and their profits on the whole stand in the way. No doubt, the pockets of the studio owners are limited and profits in majority of the cases are not lucrative. But, if

the profits are less and if some studio owners do not get sufficient work to cover even the cost of operation of their studios, the studio owners are themselves responsible for it to a great extent. Most of our studios are without adequate facilities for the production of pictures and do not attract the producers for production of their pictures on merits. They mostly get work after bringing down their rents for the studio shifts and offering credit facilities to the producers. In a bid to capture business, such studio owners even do not care to judge the financial soundness of the producer and more often have to go without any remuneration.

If the studio owners want to find themselves in a better position they will have to put an end to the existing unhealthy competition. The best interests of the studio owners will be served if they join together and form their units. In such a case three studios can comprise one unit. Such formation of units will not only decrease the number of the existing studios which are unable to secure sufficient work on merit, but will also secure regular work for each unit.

Some studio owners argued that the existing extraordinary facilities in some of the existing studios are not fully and properly utilised by the average producer and, therefore, if they bring about any improvement in their studios it would simply be a wastage in absence of its proper utilisation. The producers, however, expressed their eagerness to take advantage of modern facilities in the studios even on payment of additional money. But, on an examination, I found that most of the producers do not care to take advantage of some of the facilities, simply because they believe that by giving extra payments for better facilities the cost of production of their pictures will be increased. Many of the producers also felt reluctant to use such facilities in absence of any precedent before them. To divert the producers from such an opinion, the studio owners will have to give a lead by making the producers realise the importance and ultimate advantages of such facilities. Import control policies of the Government are also blamed. An examination of such policies earlier disclosed that they do not stand in the way to an appreciable extent.

Truly speaking, the studio owners themselves have no incentive and interest towards improvement of the studios and only attempt to shift their responsibility on others. The causes that arrest the improvement are mostly their own creations, and if the studios are closing down today or changing hands due to losses, it is owing to their irrational working alone.

Incentive for improvement in working conditions can be developed effectively by the artists themselves. They alone are in a position to demand better working conditions and facilities. If they refuse to work till the conditions improve, the producers and the studio owners will have no alternative except to provide better facilities and improve the order of things. But majority of the artists have nothing to say against the bad working conditions, while many had no moral support or enough courage to raise a voice in spite of their resentment. They feel that they have to work like animals and they forget the reactions in the face of large remuneration, which, they feel, can be adequately set off against the bad working conditions. Such an outlook cannot be justified on any ground and the artists should take notice of it.

The working conditions at the moment in the studios of America, Japan and England have no comparison with ours. The conditions changed there according to the time and developed in relation to the latest requirements and in tune with the daily technical developments. The artists are fully conscious about it. But, in India, the presence of 'black' amounts has itself obscured the possibility of any improvement, since all the money can be pocketed here without much taxes. The situation is also different, because the producers and studio owners do not generally think in terms of investing the money first to earn profits at a later stage in piecemeal. Indian producers and studio owners should realise like their counterparts



in other countries that if more payment is made to avail better working facilities, it ensures industrial efficiency and better quality and thereby brings down the cost of production on the whole.

Factory Legislation and the Film Industry

Production of the motion pictures has not been included in entry 52 in list I of the VII schedule to the Constitution, which places on the Union list the industries the control of which by the Union is declared by law. But still entry 60 of the Union list assigns to the Centre 'sanctioning of Cinematograph films for exhibition' and thus gives the final say in motion picture production.

Indian working class in general enjoys certain fundamental rights by virtue of the Indian Constitution. Such rights are presented in Articles 31, 32 and 33. The articles in Draft Constitution read as :—

Article 31

The State shall, in particular, direct its policy towards securing (a) That the citizens, men and women equally, have the right to an adequate means of livelihood. (b) That the ownership and control of the material resources of the community are so distributed as best to subserve the common good. (c) That the operation of the economic system does not result in the concentration of wealth and means of production to the common detriment. (d) That there is equal pay for equal work for both men and women. (e) That the strength and wealth of workers, men and women, and the tender age of children are not abused, and that citizens are not forced by economic necessity to enter avocations unsuited to their age and strength. (f) That childhood and youth are protected against exploitation and against moral and material abandonment.

Article 32

That the State shall within the limits of its economic capacity and development, make effective provision for securing the right to work, to education and to public assistance in case of unemployment, old age, sickness, disablement and other cases of undeserved want.

Article 33

That the State shall make provision for securing just and human conditions of work and for maternity relief.

Besides these rights, another right is to form unions and associations. In an attempt to ensure all that has been laid down in the Constitution, several acts have been enacted, and the following have the application to the motion picture industry in particular.

Central Government Acts

1. The Indian Cinematograph Act, 1952 and the rules as amended in 1959.
2. The Cinematograph Film Rules, 1948.
3. The Factories Act, 1949.
4. The Payment of Wages Act, 1934.



5. The Workmen's Compensation Act.
6. The Industrial Disputes Act, 1947.
7. The Industrial Employment Act, 1946. (Standing orders)
8. The Trade Union Act, 1926.
9. The Employer's State Insurance Act, 1948.

In addition to these acts, several other acts are also applicable, though they do not affect the motion picture industry directly. They are Income Tax Act, Indian Railways Act, Contract Act, Companies Act and Sales Tax Act etc.

State Government Acts

1. Entertainment Duty Act and rules made thereunder.
2. Rules for licensing and controlling Theatres.
3. Shops and Commercial Establishment Acts.

Examination of Various Acts

Since motion pictures are made on films having a base of Cellulose Nitrate, rules have been made to regulate film storage and transport under the Indian Petroleum Act. Act for storage of the films, however, do not bind the persons to the periodical checks of the conditions of the films. U.S.A. and U.K. have devised such methods of judging films by which they can know if the film has reached a danger point in storage. Nitrate film deteriorates in storage and decomposition, when reaches a particular stage, leads to fire. Provisions for inspection of the films periodically by the Government have not been made. Now the Act regarding all these things is not very significant, as 'Safety' base films are in use and which are free from all such dangers.

Regarding transport of films, Railways have made their own rules. Transport of films by Air is prohibited under Rule 8 of the Indian Aircraft Rules unless an exemption is granted by the concerned authorities.

Indian Factories Act has been applied in certain States to establishments where motion pictures are produced, but the application is not in existence on any uniform and well considered basis. Figures relating to accidents and strikes are not maintained. The provisions of the Industrial Disputes Act regarding the appointment of Conciliation Officers have not been applied to this industry in particular in any of the States. Facts about labour disputes are also not available.

The Indian Cinematograph Act provides that all the motion pictures must be certified before exhibition. It, however, does not define exhibition and the definition of Cinematograph is also unduly wide including even peep shows and, therefore, needs amendment. It is right that at the time the Act was passed, scope for non-commercial exhibition was not envisaged, but now proper amendment in this regard must be made. The regulation of cinemas is governed by the Act in Part A and Part C States and by similar local legislation in Part B States.

The Factories Act is applied to the motion picture industry without a note of implications that arise out of the extraordinary characteristics of this industry, which are quite different than those in other industries. Section 17 (3) of the Act reads that effective provision should be made for the prevention of glare either directly or indirectly from a source of light. This section cannot meet the requirements in regard to shootings where brilliant light is almost essential and, therefore, is incapable of fulfilment in the motion picture industry. The employment of women

from 10 P.M. to 5 A.M. is a bar by section 66 of the Act. This section is totally fatal for the motion picture industry, as work is also carried on in night. Section 67 further does not allow a child employment if he/she is below 14 years of age. It does not take into account the fact that the social and religious motion pictures generally require children of tender ages. The most surprising element of the Act is that no discretionary power is given to the authorities for allowing an exemption in special cases. The nature of work in the motion picture industry is such that such provisions of the Act cannot be complied with and are, therefore, observed in breach. The other aspects of the act have already been examined in detail elsewhere.

In U.S.A. and U.K. prior to 1937, film studios were not included into the provisions of the Factories Act. In 1937 an amendment was brought to include manual labour and it brought only those parts of the studios which have the requisite strength of labour in the employment. As a matter of fact, film studios being engaged in creative work cannot be comprehended within the Factories Act in a wholesale manner. In U.S.A, the Fair Labour Standard Act of 1938 fixed the minimum hour regulation and provided various kinds of exemptions for the studios. In respect of persons, who are employed in administration and in professional work, the Act grants full exemption and studio work which includes administration and creative work has not been included within its provisions.

Minimum wages have not been computed for the motion picture industry in India, and wages fluctuate in the industry just like the market price of a commodity, and no account is taken of the due return for a participant in the productive process. It is already seen that the wages of the workers are not regularly paid and are held up in many cases. Poor workers have no alternative except to continue in employment under the hope that some day they would be able to realise their outstanding salaries. Lured by prospects, they undergo all sorts of difficulties. In short, persons working in the motion picture industry are unsecured wage earners. It is strange that an industry which has been accepted as a factory legally cannot find the way to give some appreciable security to its many employees. While other industrial workers are helped by various labour regulations framed by the Government for the amelioration of possible distressed condition, the studio employee should not find himself so neglected by the powers of the Government. The only effective remedy in this regard can be that a motion picture should be granted a censor certificate when the producer of it has cleared all the payments of the workers.

Workers of the motion picture industry cannot secure economic salvation unless and until social justice is fundamentally guaranteed. The working class cannot take full advantage of the provisions of the Acts enforced in the motion picture industry till they are taught for their rights and duties under the law. Majority of the labour in the industry is illiterate and in absence of proper knowledge and capacity they adopt what may be called anti-social conduct. There should be some arrangement where the working class can seek without fear or favour or cost the legal advice, assistance and guidance to their problems. This function, no doubt, can be carried by the Unions or by the employers, but in the motion picture industry both are of little significance in this respect. In Bombay, though legal aid society exists for the workers, yet the motion picture industry could not derive much advantage out of it.

The legislation lacks system and cohesion and in absence of these elements much of its utility is lost. The Government and the Semi-Government agencies lack co-ordination with other sectors active for such purposes and, therefore, have failed to establish living contact with the workers. The legislation has often developed disputes between group of workers and the employers. There are, no doubt, cases where disputes have been referred to arbitration and



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Industrial Tribunals, but decisions in most of the cases could not be effective and immediate.

All the Acts do not fall within the jurisdiction of one authority, and the fulfilment of one direction passed by one authority becomes the objection of the other authority in many cases. It causes undue harassment and trouble to the concerned persons and develops a tendency among them to bribe the authorities to hush up the issues involved. The ultimate result more often is deterioration in the position rather than any improvement. It is in the interest of all concerned that all the Acts come within the scope of one authority and due care is taken of the implications that arise in regard to the motion picture industry.

All the rights entitled as the 'Directive Principles' in the Constitution are not enough to secure anything in the motion picture industry of the country, where the economic gap between the working class and the employer is alarming. The Constitution, thus, only helps the workers in the industry cherish a hope, and the provisions do not efficiently remove the existing handicaps. Immediate steps, therefore, should be taken by the Government to improve the position as effectively as possible.

CHAPTER 11

Welfare Activities in the Film Industry

Scope of Welfare Work

Today, in every industrial field, certain important measures and activities are undertaken by the State, employers and other agencies for the improvement of the workers' standard of living and for the promotion of their economic and social well-being. All such activities either fall under welfare work or under social work. Welfare work indicates the work done by the employer himself, while the social work refers to the work done by others. Welfare activities cover a wide field, and include anything done for the betterment of the position of the workers as a whole to free them from moral, economic, intellectual and physical enslavement. Such activities can be taken for implementation by the employer or Government or by any other agency, over and above that which is laid down by law or is derived by the workers as a result of the contractual benefits.

Advantages of Welfare Work

The advantages of welfare activities cannot be over-estimated for the motion picture industry. The industry must realise that efficiency can only come, if the workers are physically fit and free from mental worries or obsessions of all kinds. Welfare activities, if carried on in a suitable manner, would bring the following advantages:—(a) The activities will make the workers feel that they are the real pioneers of the work and they will not come under any undue victimization. (b) The welfare work will create an atmosphere of industrial peace and will decrease the tendency on the part of the employees to grouse and grumble, till they are fully satisfied with their lot. (c) The working, as a result, will be more stabilised and economically efficient. (d) The activities in the field of entertainment will improve the moral fibre of the workers, diverting their attention from many vices that are generally found among them.

Responsibility of doing Welfare Work

The problem of welfare work covers a wide field and, therefore, demands a demarcation of the responsibilities to be shared by the employer, the Government and other agencies. There are certain measures which fit in with the set-up of the employer. Such measures, therefore, come

directly in the category of those which can only be undertaken by the employer. Measures governed by the Fundamental Rights under the Constitution are for State action, while others are to be shared either jointly by all or with certain demarcations. The responsibility of carrying out each important measure, as a matter of fact, depends on the nature of the activity.

The studio owners in India have mostly considered welfare work as a barren liability rather than an investment. They have never taken into account the advantages that flow from such activities. As a result, the employers have not done any significant work in this sphere. The activities undertaken in the motion picture industry by the Government and Trade Unions, too, have touched only a fringe of the problem owing to several reasons, as will be seen in the analysis. The position, when considered on the whole, therefore, needs a generous expansion of the welfare activities so as to prove useful to the workers.

Existing Welfare Activities and Need for Development

Various aspects of welfare activities are nominally in existence in the motion picture industry and are examined below together with a reference to their future scope for development and need.

Canteens

The purpose of canteens is to provide cheap and clean food and refreshment to the workers. The benefits from such canteens are from the point of view of health and well-being of the workers, as they mostly get unbalanced diet. It may further create a desire among the workers not to bring food from their home, and many even may not like to go home during the break for lunch. They can get an opportunity to sit and enjoy for some time among their fellow workers. In the motion picture industry, canteens are either run by the management through a manager or by those who take them on contracts. The canteens, in either case, are far from satisfactory and need much improvement. They do not provide sufficient accommodation for the workers and are not kept hygienically. The quality of stuff provided is generally poor and the prices are higher than those in the market. The position is satisfactory in only 2% of the cases. As a result, persons working in the studios do not take full advantage of them and mostly bring their own food. Instances are not rare in which things are arranged from outside sources also. It is really surprising that in an industry of glamour things are so bad in this respect. The studio management takes little interest to improve the position, and contractors of the canteens show their inability to bring about any improvement, as they have to pay heavy amounts to the management for taking contracts, and have also to provide credit facilities to the producers and workers. The workers generally clear all their outstanding bills on the payment day. Producers, however, have been blamed for not making the payments. But it cannot be denied that the contractors generally collect the payments of their bills from the producers in lump sum, and payments could not be secured in those cases only where demand for payment was not pressed. The echo of non-payment of the bills stands, as a matter of fact, mainly because the contractors take advantage of the prevailing belief that most of the producers are not good pay-masters. They do not wish to improve the canteens, and evade improvements by saying that they have nothing to invest since all their money is in credit.

Any set standard cannot be fixed for the canteens, as it depends on the size of the studios



and their requirements. However, it cannot be denied that a proper place decently decorated and managed is needed in every studio having sufficient accommodation for about 120 persons. The quality of the stuff should be good and the rates should not only be lower than those in the market, but should mostly cover the costs. The atmosphere and the services should induce the workers to the maximum extent to take advantage of the canteen. All these improvements can only be possible, if the management does not take this side as a profitable venture and run the canteens with the aim of raising the standard of nutrition of the workers.

Creches

Creches are not in existence in the studios and the need for them is necessarily there. The necessity cannot be under-estimated because children are either required in roles on the sets or are left at home by the female film-stars. Creches in each case would provide much relief to the children and their mothers. As services in this direction are not required on a bigger scale, the studio owners should not be hesitant to provide one creche in each studio. The size need not be big, and should be sufficient for about five children at a time. The requirements would be only of one cradle, one female nurse attendant and a few toys. Such an arrangement will make the work less difficult for the directors also at the time of directing the children on the sets, as they will be found more cheerful and happy.

Entertainments

They mean a suitable place in the premises with a radio and facilities for indoor and outdoor games to enable the workers to pass their leisure time comfortably with their fellow workers. It is just to bring an element of joy and relief in the lives of the workers, who generally live in over-crowded dwellings. There is hardly any place with entertainment facilities in the studios at the moment. The workers in the studios come early in the morning and reach home late in the night, and enjoy no means of counteracting the monotony of long working hours. It is, therefore, essential that the studio owners and producers should realise that ordinary entertainment facilities cost very little, while the psychological and moral gain to the workers will be much greater. They must also take into account the effect of such things on the efficiency of the workers, which will be much greater than the costs involved.

Medical Facilities

The employers are generally required to keep first-aid boxes under the factories act, and such boxes are found under compulsion in each studio. But such boxes mostly remain incomplete and are rarely renewed. In most of the cases, advantages could not be derived to the full, because the services cannot be administered on the spot in absence of any trained person in the first-aid services in the studios. The Government, therefore, should enforce a provision that one trained person for administering first-aid on the spot be kept regularly in every studio. The employers, no doubt, are responsible for physical shortcomings that occur to the workers during the course of employment. General medical facilities, being the concern of the State, are not provided to the workers and their families by the employers. The necessity for general medical facilities to the workers in the motion picture industry cannot be washed out, as the medical facilities provided by the State in the country are inadequate and the workers cannot afford costly medical aid. The big industrial projects within the country have

Already provided medical facilities for their employees. It is, therefore, necessary that one unit, fully equipped with medical facilities, is maintained at each important place of film production for the studio workers and their families. In such a case only three units will be needed, one each at Bombay, Madras and Calcutta, and can be run with the co-operation of the studio owners, producers, trade unions and the Government. The facilities can be provided at a nominal price in the initial stages and can be subsequently made free.

Washing Facilities

Washing and bathing facilities are needed in every studio. Persons require make-up for the shootings and have also to do painting and spray work on the sets. They cannot leave the studios without washing their hands and mouths. Such facilities even do not exist adequately for the artists, and the persons working in the art and setting departments have to depend on the general pipe of the studio. Each studio, therefore, must have proper arrangement for washing facilities and should also provide soap and towels for the purpose. The cost of lay-out for these things will only be in the beginning, after which negligible expense will only have to be incurred after short intervals.

Provident Fund and Likewise Things

Provident Fund aims at providing social security to the workers. Schemes in this regard are not very liberal in the motion picture industry and employers' contributions are mostly unsatisfactory. The Government has passed several acts in this regard and now the need is for their strict enforcement. The motion picture industry should also realise that the contributions in this regard will make the workers' life secure. Due to a greater sense of security, the workers will leave the tendency of going from studio to studio seeking better opportunity and will work efficiently without a note of worry for their future.

Education

It is mostly the duty of the State to provide free elementary education to the people of the country, and under the Constitution it is guaranteed likewise. However, it does not mean that the employer should not provide facilities to the workers for the understanding of day-to-day problems. It, again, can be easily done by arranging such facilities jointly at each centre of film production, as it is not practicable for every studio to arrange such facilities separately. Other facilities like arrangement of cheap food-grains for the workers, while cannot be over-estimated cannot be either advocated in view of the nature of work and position of the workers. The workers, if provided with other facilities discussed above, would be able to meet their expenses on these items easily without any difficulty.

Risk of Labour

There is always a risk for the worker that he may fall sick or receive an injury or go out of employment. The risk of the latter is greater in the motion picture industry. In all such cases, the workers suffer badly due to their loss of income and in many cases of employment. The motion picture industry does not take any care in this regard here as it does in Hollywood.



Wages and Indebtedness

The basic wage of the average ordinary worker in the motion picture industry is low. Majority of the workers live in debt or meet their expenses from other sources. But still it cannot be argued that the wages should be increased to a particular level of a so-called subsistence wage, as most of the persons even in Government employment do not get such wages. There is, however, an immediate necessity for creating some co-operative societies to enable the workers to get loans on easy terms to face their conventional necessities and social obligations. It would save them from the hard ways of the money lenders. Much of the position can also be improved if the payment of the salaries is made regularly.

Security of Employment

This is the most important factor, the absence of which affects the efficiency of the workers and makes them desperate. In a private enterprise, the worker can be a victim of unjustified dismissal and victimization at any moment. In all such cases he can only approach the court of law or the Government agency for justice. The procedure, in either case, proves generally lengthy and costly. The remedy can only be effective through the help of the workers' unions and the co-operation of the employers.

Freedom of Association

The employers in this respect are not very enlightened and they look upon the unions as necessary evils. The employees, too, remain self-centred and, in absence of any suitable lead and encouragement, they neither care to become the members of the unions nor to attend the meetings. Their apathy towards the unions generally makes their activities infructuous.

Labour unions in the motion picture industry came into existence in November 1926. Trade unions are meant for the material liberation of the workers. Their main purpose is to undertake a struggle against ignorance. The Indian motion picture industry presents a sad spectacle of organised confusion in spite of four decades of development, which lie behind it. The thirty odd unions and associations, which claim to represent the different branches of the motion picture industry in the country, are often found at variance with one another, and seldom, if ever, consult the parent body, whose responsibility is to attend to matters concerning the common weal before taking decisions on vital issues. Originally, associations are formed with a view to closing the industry's ranks, but, in this country, they have generally paved the road sooner or later to their own impotence in spite of the best of intentions.

The greatest trouble in the motion picture industry is that many times more than one association is formed out of the same rank of persons and for the same end. Because they start fighting separately for the same cause, they fail to achieve any substantial results. Such was the case with Extras' Union in Bombay, and seems to be, at the moment, with the Producers' Association. The motion picture industry has not recognised the fact that an association can be successful only if it represents the entire group within a particular rank, and is armed with full sanctions.

The table on the next page shows the total membership of some of the associations in the industry.

TABLE LVI.—MEMBERSHIP OF THE ASSOCIATIONS

<i>Name of the Association</i>	<i>Date on which the membership relates</i>	<i>Total membership</i>
Cine Music Directors' Association, Bombay.	31. 3.1959	89
Cinematograph Exhibitors' Association of India, Bombay.	31.12.1959	695
South Indian Film Chamber of Commerce, Madras.	31. 3.1960	982
Indian Motion Picture Producers' Association, Bombay.	30. 9.1959	244
The Character Artists Association, Bombay.	1. 3.1960	152
Western India Cinematographers' Association, Bombay.	1. 3.1960	225

Source :—Annual Reports of the respective associations.

Causes for Failure of Associations

On an examination of the causes of failure of the associations, two main factors come out in sharp contrast. The first is a lamentable one. It is the ludicrous weakness of the members of the associations, which compel them think in terms of the first person singular, and never in plural number. The second one is the desire not to work for the common cause and to feel that someone else from outside should pull their chest nuts out of the fire for them. The underlying idea of self-help and self-improvement, which results in the formation of an association, generally redounds to its very failure. The danger from within has been the most important cause of failure of the associations in the industry. Closer examination, however, reveals that symptoms of decay result in the formation of the unions, but no sooner are they formed, the self-interest of the individual members becomes their hall-mark which runs counter to the ideals of the associations.

Success could not be achieved by the associations in the motion picture industry of India, because every association wants to have miracles out of the efforts of other persons or associations or from the Government, and in many cases they need moral support from other quarters. Unanimity does not exist for an internal clean up. It has been rightly observed in the report of one of the main associations of the motion picture industry of the country, "The experiences of the committee have revealed once again that unless members in the industry forget their selfish interests and stand as one unit for the betterment of the industry and incidentally for their own benefit, no important scheme or plan can be worked to advantage."¹

Persons in the Indian motion picture industry are rarely found interested in the activities of the associations, and they just exist in name. It is very seldom that the associations take up the issues of their members effectively and help the members to recover their unpaid salaries and amounts from the producers or take up their other major issues. The members, too, take little interest in going to the meetings of the associations, and even if they attend, they do not take the agenda seriously. No doubt, members get together in the beginning to form some sort of a corporate body with the object of exchanging mutual information for purely moral or educative uplift, but their ardour cools down in a few days.

¹Indian Motion Picture Producers' Association's Annual Report of 1948-49 p. 3.



Associations in Hollywood

If we study Hollywood from this point of view and take a note of the article 'Labour Relations in Hollywood' by Mr. Murray Roas, we will find the entire thing summarised in these words, "At the outbreak of the Second World War, most studio labour and talent groups were unionized. Their entrenchment took place during the war period, with the result that Hollywood today is completely a union town, with writers and actors at union conclaves."¹

Unions exist in Hollywood according to the types of work in the studios and play an important role in the motion picture industry. These unions sign an agreement with the major studios concerning all their working aspects and relations to avoid any misunderstanding and trouble at a later stage. The aim always is the all-round improvement of the workers and the members. Too many unions have, however, created many problems, but all such problems are solved before the actual shooting starts to avoid the possibility of any conflict later on. The nature of trouble felt by the producers can be seen in the following context, "Now to remove the furniture and to remove the decorative draperies or table cloth and such other things, members of the two different unions will have to work on the spot, which will take time. And time costs money, especially when the shooting is going on."² The only good thing seen in the American motion picture industry in this regard is that whenever difficulties arise, producers try their best by all means to find out a solution with the help of the leaders of the unions and always show respect for the rules and regulations of the unions.

The Screen Actors Guild in Hollywood demanded a share of proceeds from the sale of post-1948 movies to television. On refusal by the producers, the Guild declared a strike in early 1960, which lasted for about a month. In Hollywood film history, strike was first of its kind and had almost crippled M.G.M., 20th Century Fox, Paramount Pictures Corporation, Columbia Pictures, Warner Brothers, Disney Productions and Allied Artists. No actor, technician or make-up man attended the studio during the period of strike. Independent producers, however, were not affected since they were wise enough to sign an agreement with the Guild. It was only after a successful strike by the Guild that the motion picture producers of Hollywood came to an understanding. The association of the film producers agreed to pay the Guild retirement fund profits on certain films sold to television and a salary rise. It was agreed that a three million dollar lump sum will be given to the Guild towards a retirement fund, and Companies will also pay a sum equal to 5% of each actor's salary for a relief and retirement fund. The Guild was most successful in proving its power, solidity and oneness of purpose. The Indian film industry can also take a lesson from it, and the associations can learn now that the tendency of being at the throat of one another cannot bring any effective results for their betterment.

The unions have done many outstanding things for the security of their members. They have successfully solved the issues of working hours, wages, and minimised the possibility of unemployment. The respective unions have fixed the categories of the workers according to their experience and jobs, and regulated the work of each individual. Truly speaking, it is impossible in Hollywood to get a suitable job today in a studio without being a member of the union. Studios in Hollywood only employ a non-member after every union member is gainfully employed. The only unique thing in the trade union history, for which no action could be

¹The Annals of the American Academy of Political and Social Science : p. 58.

²Motion Picture Producers' Association of America : A Code to govern the making of motion and talking picture : p. 19.

taken so far, is a studio contract with a film-star, which means a power to fire out a film-star after every six months but keeps the film-star into the grip of the contract for six years.

Need for Progressive Leadership

The success of the unions in the Indian film industry is not apparent, as the workers are mostly found distracted in work, and they do not take interest in the activities of their associations. As a result, trade unions today have lost their character as a social movement in the Indian film industry, and are now firmly in the hands of their own bureaucracies. They also could not get due support from the producers and studio owners, as they generally remained a one-sided force. The unions in the motion picture industry, in majority of the cases, have shown that they are only to take and have nothing to give, and thus only prove disruptive to the very growth of cooperative work. It will be the existing crisis only which will teach the workers the advantages of progressive leadership and the need of the unions.

Problem of Public Health and Safety in Exhibition

The nature of the motion picture industry demands adequate attention not only to the productive side but also to the exhibition side, as the latter involves the question of public health and safety. The places of public resort, as a matter of fact, are governed by certain rules laid down by the States or the Provincial Governments. Many places are also governed by Local Acts.

Cinemas are governed by certain regulations, which are passed as rules for safety and health of the public, and can be divided into three major heads :—(a) General rules for safety, health and convenience of the public and are meant for every place of public resort. (b) Rules, which are made for the cinemas regarding certain special requirements. (c) Rules to prevent the possibility of fire. Rules under these heads differ widely according to the nature and category of the State. In fact, the purpose of all the regulations is to make the cinemas a place of real enjoyment and recreation and, therefore, many of these regulations are often incorporated in cinema licences.

Existing Rules and their Scope

The regulations that are generally in force have been made by Local Governments in each case. The distinction between the States disappeared after the implementation of the S.R.C. report. The only difference is that Part A and Part C States are governed by the rules made under the Indian Cinematograph Act, and Part B States are governed by the rules made under Local Acts. In many of the States, it is also noticed that there are no Local Acts to govern a place of public resort, and the cinemas are only governed by the features of the Indian Cinematograph Act. The existing rules and regulations cover these major heads in majority of the cases :—Exits, Passages and Corridors, Gangways, Ventilations, Sanitary arrangements, Fire precautions, Facility for parking vehicles, Cleanliness, Standard of vision, Site of cinema, Soundness of the building and the prohibition of smoking in cinema halls. It is interesting to note that while many States have taken up all these heads, the others have only taken up the elementary and most important ones, and many have left the matter entirely to the discretion of the Licensing Authority. As such, there exists no uniformity in the standard of facilities and wide differences exist from place to place and Province to Province.



Floor Area

In absence of any standard specification, much variation is found in this regard. U.P., Bihar, Bhopal and West Bengal prescribe no minimum area for each person. Hyderabad and Orissa only give 4 sq. ft. area per person for the temporary buildings only. Madhya Pradesh has different for different seats. It is 5 sq. ft. for stalls and balconies, 4 sq. ft. for other parts and 3-2/3 sq. ft. in the pit. In Ajmer, it is 4 sq. ft. for chair seats and 3-1/3 sq. ft. for seats without back. Truly speaking, there does not seem to be any justification for such wide differences. The minimum space for each person in cinemas comes to 3 sq. ft. and maximum is not more than 5 sq. ft. The reports from other countries show that the average in this respect remains at 6 sq. ft., while in U.S.A. it is 7 sq. ft. It is, therefore, necessary that the minimum space should be at least fixed to 5½ sq. ft. in this country to enable the persons to have the freedom of movement without any difficulty.

Exits

There are definite specifications in this regard in most of the cases. The number of exits, however, does not remain fixed in majority of the cases. The exits are necessary for the influx and efflux of the public at the beginning and at the end of the show, besides, in case of necessity and emergency, in the middle of the show. Regulations, however, usually provide that all exits should open outwards and should not only remain clearly lighted and marked but also unfastened during the show time. In some cases rules are not comprehensive. The average size of the exit door comes to 7×4 ft. It is essential that the size must be specifically standardised, and the number and location of exits should be prescribed in view of the seating capacity of the cinema hall.

Passages and Corridors

Most of the States specify a minimum width of 5 ft. for all corridors and passages, and further require that they must remain properly lighted and without any obstruction during show time. West Bengal and Orissa have no specification in this regard. It is essential that due care is taken in making specification of the number of door-ways in relation to the number of people, who are likely to use them. The number of door-ways will depend on the total capacity of the cinema.

Gangways

The purpose of gangways is to make the public find the exit without much trouble and to occupy or leave their seats without difficulty and obstruction to fellow seaters. It is only in some States that the maximum length of each row and the minimum space between each row of seats is specified. There should be a minimum specification of the gangways in each case, which must not be less than 50" wide along the two sides of the hall. There should also be a cutting through the rows after every 30 ft. and again once after every six rows. In other countries the spacing is uniform in every cinema due to clear specified rules.

Ventilations

There are no adequate regulations in this regard and rules differ widely in each case. This

particular aspect is very important from the point of view of health of the public. It includes the provision of fans and exhaust fans. The aim is to provide air circulation and to replace the air vitiated by breathing. As a standard rule, about twelve cubic feet of fresh air is required for each person every minute in the hall. The purpose is also not to allow the temperature to increase to more than a reasonable tolerance limit in summer. There should be a uniform specification in this regard and the number of fans, exhaust fans with their size and capacity should be fixed in relation to the capacity of the hall, and care must be taken that the number so fixed is enough to ensure the air to every person uniformly. The rules should also be made to keep the hall open for a fixed time after every show in order to flush the hall with fresh air. In absence of any such specification, the position at present, in majority of the cases, is found horrible, and becomes all the more worse in summer.

Sanitary Arrangements

While certain States have made specific rules in this regard, others have not cared much for them. Improvement in this direction is necessary, as the present position is found generally most insanitary. There should be a clear specification in regard to the number of the latrines and urinals, separately for gents and ladies, in each cinema according to its total seating capacity. Their cleanliness should be further ensured.

Fire Precautions

Rules in this direction are mostly vague. In many States, this issue has been entirely left to the discretion of the Licensing Authority. Film Inquiry Committee of 1951 also did not consider the need for a uniformly high standard of precautions. No doubt, now a days 'Safety' films are in use, but still fire can break out at any moment and as such, there should be at least a fixed minimum number of fire extinguishers in each cinema with the specification of the type.

Parking of Vehicles

There is practically no provision for such facilities, and it is only in recent days that the necessity has been felt for it. As a result, many States now make a reference to it for the new cinemas. Cycle stands are generally there in every cinema and are run mostly by contractors. The average prevailing rate is 0.12 nP. per cycle per show. In absence of any particular facilities for the owners of cars, cars are parked outside the cinemas blocking easy traffic. Much cannot be done in this regard in respect of old cinemas, but such places must be provided by cinemas now coming into existence.

Cleanliness

Very few States have specified any rules in this direction. As a matter of fact, it should be a matter of utmost concern to the management to see that everything is neat and clean, so as to attract the patrons and to ensure healthy enjoyment. But in majority of cinemas no care is devoted to this side. The surroundings are quite dirty. The shells of the groundnuts, orange peel-off and spittings are a common sight in cinema halls. Consumption of food articles inside the cinemas is mostly responsible for this dirty atmosphere. Ban on smoking is a recent



development, and Bombay, Madras and Calcutta took steps in this direction in the first instance. The argument for such a ban was that smoking inside the hall vitiates the air, creates cloudy effect on the screen and causes suffocation in the hall when it is closed during the show time, besides creating considerable inconvenience to non-smokers. Such a ban, however, does not form a part of the general regulations, and only comes under Police Acts. Strict enforcement, of such a ban, however, is not found in majority of the cities.

Soundness of the Building

Most of the States provide a provision for inspection of the cinema building every time before the licence is renewed. Mostly this responsibility has been left to the Local bodies. This tendency has made the cinema owners feel that they have no obligation after the licence is renewed, and often results in several mishaps. Rules framed in this direction should be such as not to discharge the owner from the responsibility of maintaining the cinema building always in good condition, which is so essential for public security.

Clear Vision

No State has adequate rules in this direction. The authorities concerned must make a note that it is a matter of special consideration in cinemas. As a principle, and out of justice and equity, everyone, irrespective of class, should have a clear line of vision on the screen without any strain on the eye. Only one or two States have so far laid down the maximum angle, which the line of vision may subtend with the near and far end of the screen from any seat and also the maximum angle of downward or upward vision from the gallery or from the pit. In other countries, besides such a specification, the practice is to stagger the seats so that no seat comes immediately in front of the one behind it. In this country, such a thing is only available in some of the good cinemas in big cities like Bombay, Calcutta, Madras and Delhi, and in some of the newly built cinemas at other places. Otherwise, in majority of the cinemas, vision becomes blocked by the movement of the person in front. There should be a clear cut policy in this regard in all the States.

Projection Booths and Projection Quality

Regulations in this direction are most comprehensive in almost all the States. There is a lengthy procedure for electricity installation. The projection quality, in majority of the cases, is defective in the cinemas owing to various factors, such as worn-out machinery, used and weak carbons.

Inspection and Enforcement of Rules

The power for inspection and enforcement of rules rests with so many persons, and more often the requirements of one authority evoke objections from the other. Inspection and enforcement of certain rules can only be in the middle of the show, and in such cases cinema management rarely co-operates with the authorities. It is due to lack of co-ordination between the management and the authorities, and due to the absence of any such provision which can make the inspection compulsory in the middle of the show. The management cannot also allow every time the persons so empowered to inspect the things inside the cinema hall in the middle

of the show. The authorities, who are ultimately responsible for the enforcement of the rules, also do not keep permanent staff for inspection in several cases and mostly secure the services from other sources whenever desired. Many formalities are so rigid that they cause a lot of inconvenience. In electric installation, no alteration can be made without a prior approval and it exists to such an extent that even parts of machines cannot be changed without it. The enforcement is also made difficult many times in absence of any effort on the part of the management, and it is more true in case of smoking, eating and spitting. As a matter of fact, the cinema-goers are the customers of the management, and the management very rarely likes to displease the patrons by asking them not to do these things. The officers, who are deputed for inspection, come into the clutches of the management and forget their duty at times. In such cases, they usually go inside the cinema hall and start enjoying the picture with their friends or family. In case of refusal for such facilities, the officers do not hesitate to use their utmost powers for harassing the management in every possible manner.

Plan for Improvement

The most essential thing is to cut the number of authorities down to the minimum. Film Enquiry Committee of 1951 also remarked, "Whether such instances are real or imagined, there is no doubt that the present system has given rise to serious difficulties and inconvenience in practice on account of multiplicity of authorities and lack of co-ordination."¹ Best advantage in this direction can also be derived by making it compulsory for every cinema to keep a complaint book in which the cinema-goer can write his/her difficulties and troubles, especially in case of actual violation of any act or rule by the management of the cinema. He/she should be asked to give his/her ticket number, time of the show, date and his/her full address. Such complaints then should be strictly examined and investigated into by the authorities concerned, and if the management is found at fault, it must be dealt with strictly. It is the only solution as a separate authority cannot be appointed for each city and even if it is done, such a man cannot be present everywhere and cannot be easily contacted at the time of the show by the cinema-goer in case of any complaint.

To put a sign board in the cinemas requesting the cinema-goers to behave in a particular manner can only be a thing of the past, when the civilised queue system of today was not known. The behaviour of the people in majority of the cinemas is contrary to their outside behaviour, and even differs from cinema to cinema. However, in majority of the cinemas, the peanuts and oranges are consumed all over the house in winter season. It cannot be denied that all this leads to bad sanitation. The management should also realise that persons seated in upper stalls do not pay to see people eat and drink during interval, and to hear all type of cat-calls and singing with the hero or heroine of the picture during the show time.

Whenever this question of nuisance is taken up, the cinema managers blame the public and show their helplessness. They do not realise and appreciate that it is the atmosphere which makes a person act in a particular manner. Those cinemas which keep their halls in perfect condition do not face such a problem, simply because the very atmosphere of their halls does not allow a man to make it dirty, and the management also does not allow the hawkers to go inside the halls. If anyone has to take a drink or to eat something, he/she can go outside and satisfy himself/herself. All this goes to prove that the cinema management is responsible for the

¹Film Enquiry Committee Report of 1951 : p. 34.



WELFARE ACTIVITIES IN THE FILM INDUSTRY

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existing shortcomings. The management, in other cases, does not want to improve the position, since it would require investment, which the management feels is unnecessary as long as it can take advantage of the position of the cinema-goers. It does not care in general for increasing facilities and only thinks in terms of securing pictures having top cast for the simple reason that people will come blindly to see them irrespective of the cinema condition. This patronage makes the cinema management act all the more arbitrarily. The management forgets, at such a time, that if the cinemas are improved, the distributors will come themselves to offer the pictures and the management would be in a better bargaining position.

As the cinema business is different from other businesses, the owners enjoy a sort of monopoly. The conditions can only improve if things are forced from other quarters and that can be most effectively done by the Government. No doubt, now a days, the authorities are taking steps in this direction and the licences are issued to the new-comers only on the undertaking that they complete the formalities for the upkeep of the new cinema houses. Such steps, no doubt, would also make the older houses improve sooner or later. The authorities and the Government, however, should be liberal in granting permissions for the building of new cinema houses in the country on the undertaking that they complete the required formalities, as it would ease the position of scarcity of cinemas in the country.

The position of the already existing cinemas can be effectively improved, if they are categorised by the authority concerned into A, B and C, and a similar specification is also made by the Censors in respect of the pictures. Cinemas in a particular category should be allowed to exhibit the picture of that category alone. It would be an immense incentive to the owners to improve their categories by implementing changes in their cinemas, and the position of the old cinemas will effectively improve.

CHAPTER 12

Marketing of Motion Pictures

Production Versus Consumption

Modern scientific methods used in production enable the workmen today to produce with a thousand hands, but the worker is paid only for his two hands, and thus cannot purchase more than what he is paid. This provides a wide gap between the power of production and consumption. The consuming power of society cannot, therefore, rise in proportion to the rise in production. Markets cannot be found for all the things produced. Productive agents and talents cannot be utilized to full capacity and advantage. And, the result is unemployment and the problem of over-production.

So, if there is a gap between production and consumption, and if this gap is the basic cause of the trouble, why not bridge it by raising mass consumption. Would it not be advisable then for the capitalists to increase the wages of the workers and raise their purchasing power thereby? But, the cause seems to be somewhere else and the problem, in most of the cases, is not one of under-consumption. What article and how much of it is to be produced in any given period is not only determined by demand or social need, but by the needs of capital? It is for the simple reason that investment and production always race forward where profits are higher, and this results in a conflict between what is needed and what is made. And it is all equally true for the motion picture industry.

Problem of Markets

A knowledge of markets is very essential for the production of any article, because the demand is always related to certain limitations governed by the theory of markets. The market of motion pictures depends on the demand for them, and the demand is finally governed by the number of movie-goers, their economic position, their taste in motion pictures, number of cinemas and the facilities and scope for exports and imports of the pictures.

India occupies third place in the field of motion picture production in the world at the moment. There are some 4,285 cinemas in the country. The total annual attendance in all cinemas comes to about 600,500,000. The annual average expenditure on motion pictures of an Indian amounts to Rs. 3.12 nP. Of 80% of the total population that go to the motion pictures, 65% go without any discrimination, purely for want of better sources of entertainment, this being the cheapest pastime for the millions. The number of cinemas in the country is very few in comparison with the total population of 402.8 million. Besides this, while the imports of

foreign pictures are quite large, the export facilities for the Indian motion pictures are practically negligible.

Other major motion picture producing countries have more cinemas and greater attendance in them, besides, of course, better export facilities. In most of other countries, the cinema-goers today are not what they were some ten years ago. The influence of 16 mm films, use of amateur cine-cameras, courses of appreciation of pictures and in the craft of movie-making, formation of societies of movie-fans and the regular studio mailing departments have reflected and changed the very standard and attitude of the cine-goers. Though these things are still underdeveloped in the Indian motion picture industry and the country, yet the study of the behaviour of the cine-goers is nevertheless important.

The drive for markets and colonies goes hand in hand with the growing accumulation of capital and the mounting need for profits. The market of motion pictures is limited owing to several factors like suitability, quality, portability, space, time and language, and the elements of quality, language and suitability, besides, of course, internal conflicts, stand on an international level.

Language Problem in India

Motion pictures are produced in seven major languages in the country. As each language is confined exclusively to the Province and territory where it is spoken, it is difficult for the motion picture of that language to find a market beyond that area. Though, about 40% of the pictures are produced in Hindi in the country, and this language is widely spoken throughout the country being the National Language, Hindi pictures cannot find a ready market outside the country without anticipating the heavy cost of 'dubbing' in another language. It cannot be denied that language has long been a handicap of the Indian producers.

The following table gives an idea of language-wise output of feature films in the country.

TABLE LVII.—LANGUAGE-WISE OUTPUT OF INDIAN FEATURE FILMS

Year	Language													TOTAL
	Hindi	Bengali	Tamil	Telugu	Marathi	Gujarati	Kannada	Malayalam	Punjabi	Assamese	English	Oriya	Others	
1931	23	3	1	1	—	—	—	—	—	—	—	—	—	28
1932	61	5	4	2	8	2	—	—	—	—	—	—	1	83
1933	75	9	7	5	6	—	—	—	—	—	—	—	1	103
1934	121	10	14	3	11	1	2	—	—	—	—	—	2	164
1935	154	19	38	7	9	1	1	—	1	—	—	—	3	233
1936	135	19	38	12	6	3	1	—	1	—	—	—	2	217
1937	102	16	37	10	11	—	3	—	—	—	—	—	—	179
1938	88	19	39	10	14	—	—	1	1	—	—	—	—	172
1939	82	15	35	12	12	4	—	—	7	—	—	—	1	165
1940	86	16	36	14	10	1	—	1	7	—	—	—	—	171
1941	79	18	34	16	14	1	2	1	2	—	—	—	3	170
1942	97	18	19	8	13	—	2	—	5	—	—	—	1	163
1943	108	21	13	6	5	—	4	—	—	—	—	—	2	159

TABLE LVII.—(Contd.)

Year	Language													TOTAL
	Hindi	Bengali	Tamil	Telugu	Marathi	Gujarati	Kannada	Malayalam	Punjabi	Assamese	English	Oriya	Others	
1944	86	14	13	6	4	—	—	—	2	—	—	—	1	126
1945	73	9	11	5	—	—	1	—	—	—	—	—	—	99
1946	155	15	16	10	2	1	—	—	1	—	—	—	—	200
1947	186	38	29	6	6	11	5	—	—	—	—	—	2	283
1948	148	37	32	7	7	23	2	1	1	—	—	—	2	265
1949	157	62	21	7	15	17	6	1	1	—	—	—	2	241
1950	115	42	19	18	19	13	1	6	4	—	—	—	4	241
1951	100	38	26	20	16	6	2	7	4	—	—	—	2	221
1952	102	43	32	25	17	2	1	11	—	—	—	—	—	233
1953	97	50	42	29	21	—	7	7	3	1	2	1	—	260
1954	118	48	37	27	18	—	10	8	1	1	2	1	2	273
1955	126	52	46	24	12	3	15	7	—	1	1	—	—	287
1956	123	54	51	27	13	3	14	5	—	3	1	2	—	296
1957	115	54	44	36	14	—	14	7	2	3	—	1	2	292
1958	116	45	61	36	16	—	11	4	1	2	—	—	3	295
1959	121	38	80	44	10	—	5	3	1	5	1	2	—	310

Note :— — Indicates that there was no production.

Regional Characteristics

Diversity of communities and religions in the country further lends a regional colour to most of the Indian motion pictures. This diversity is further accentuated by the absence of the spirit of toleration among the people of different communities. A survey carried out to judge the regional bias of the audience showed that while majority of the cine-goers love sentimental stories, Bengalis and Maharashtrians more easily appreciate a type of story which has real family atmosphere. Madrasis love any type of picture treated with good production values and the Northerners do not worry over much impossible situations, as long as they are entertained. Such diversity in behaviour of the audience is partly due to their inherent regional characteristics and culture, and also due to the trends of the pictures produced by the producers and directed by the directors of that particular region.

Taking up any of the producing centre, we find that film producers and directors belong to different parts of the country and possess certain provincial characteristics. In Bengali and Marathi literature there is greater concentration on the saner values of life and, as such, in the pictures also we find that Bangalis and Maharashtrians have come to acquire a name for a dignified treatment of themes and a sensitive, refined and realistic approach.

Foreign Competition

The biggest problem confronting our motion picture industry is competition from outside. It strangles us by its control of credits and raw materials, and also by better industrial facilities as well. The foreign motion pictures, and mainly American pictures due to their high



artistic and technical merits and greater diversity in subject-matter and treatment, have continued to enjoy a good patronage in the country from the very beginning. It has not only hit our own pictures hard but also has led to the tendency to plagiarise. It has developed in many of us a prejudice against our own pictures. Today, the directors and writers, who copy foreign motion pictures, are like those who borrow flowers from their neighbour's garden ignoring the finest of blooms in their own.

In Hollywood, concentration of production into larger units speeds up technological developments and the growth of productive forces. It all results in a rise in output, plunging the Hollywood producer in the whirlpool of the world market in search of sales, and the American motion picture industry always adopted the policy of exporting as many motion pictures as possible. It, however, does not mean that the Americans do not have any home-market for their pictures. They have the entire market of their country, almost exclusively for their own motion pictures; yet they try to supply pictures all over the world to gain better profits. American pictures only cover the cost of production out of the exclusive home-market and pictures in majority cannot make any substantial profits inside the country. Therefore, to secure larger profits, American producers look for export facilities for their motion pictures.

The greatest advantage to the American motion picture producers lies not only in the enjoyment of vast markets in other countries, but in the fact that no extra cost for 'dubbing' has to be borne by the producers for 75% of the total market, as is borne in other cases for a very small market by German, French, Japanese and Italian motion picture producers.

Whatever the case may be, it is undoubtedly true that such an attempt, on the part of American motion picture producers, to provide cheap entertainment throughout the world helps in keeping down the level of film rentals low, adjusting supply and demand. And it cannot be denied that low film rentals are specially appreciated in those countries where home production of the motion pictures is negligible. It is this background that brings the universal truth to the front that growth of one group can only take place through the subjection of the other. Expansion of production in one particular country can only be successfully carried on, if the productive forces are kept in leash elsewhere. In other words, it arrests the progress of other countries. It gives more employment and better wages in the former country at the cost of unemployment and starvation in the latter.

Need for Import Controls

Motion picture exporters and importers have been suffering from a business recession under pressure of rigid import control measures enforced by so many countries. Such controls are effected for the twin purposes of conserving the nation's foreign currency reserves and protecting the domestic motion picture industry. It is, however, very seldom that account is taken into consideration that such controls would not hamper the nation's cultural exchange with other countries. The aim in either case is attained either by passing Quota Acts or by restricting imports or by both.

An analysis has already shown that while many countries have taken such action out of economic considerations, others could not base it on commercial considerations and did it under the plea that the screen is the most powerful medium and, therefore, must be protected from outside influence. However, there is perhaps no motion picture producing country in the world in which imports of foreign motion pictures are allowed without any sort of restriction.

True it is that no product can be accepted by any other country unless it is superior to

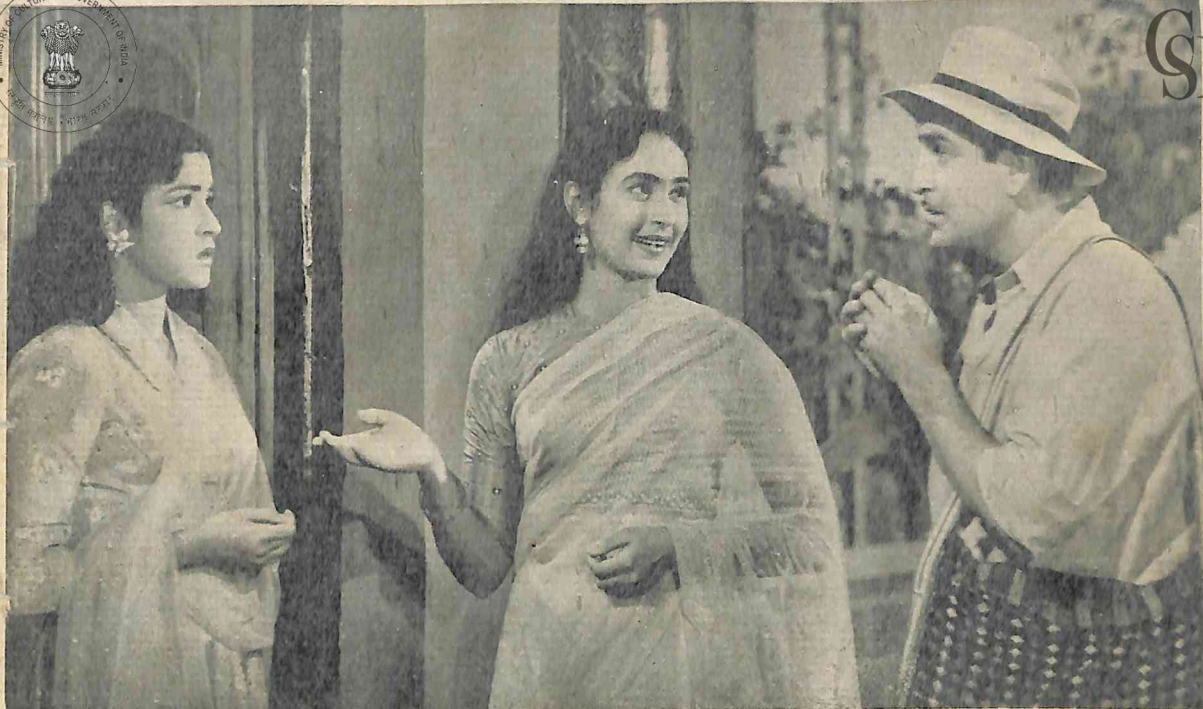
its own. And the same is true of motion pictures. The only difference and ultimate advantage is that unlike other products, motion pictures deal with the contents of life which are fundamentally the same, though differences exist in language, thoughts, culture, and ways of life. But this very difference captures the imagination of the people through the motion pictures in other countries, and provides a sort of fascination.

It is the soil that rears or nurses a sapling, and it grows according to the nature of the soil. Exactly the same is the case with the motion pictures. If a motion picture is true to its inherent cult, it is sure to have an immediate contact between home and foreign audiences. The closer a motion picture is to life, the greater is the possibility of its comprehension without subtitles, whatever the linguistic differences may be. It is from this point of view that the motion pictures must be imbued with the human touches so as to enable the people of different languages, customs and nationalities to laugh or cry over the same scenes in spite of apparent barriers. It must be dubbed to in universal colour, and written in the language of man. The motion picture can only appear as a magnificent panorama of world life, if it contains universal elements. And making an attempt in this direction presupposes love of all countries alike on the one hand, and the liking of the occupation on the other.

Today, our relations with other countries and nations depend a great deal on what they think about us. The motion pictures not only act as ambassadors to other countries, they not only act as salesmen for the country's products, they not only help in securing the foreign currency, but above all this, they bridge the gulf created by latitudinal distance between one nation and another by holding out a hand of friendship. The motion pictures, therefore, have risen into a world force today.

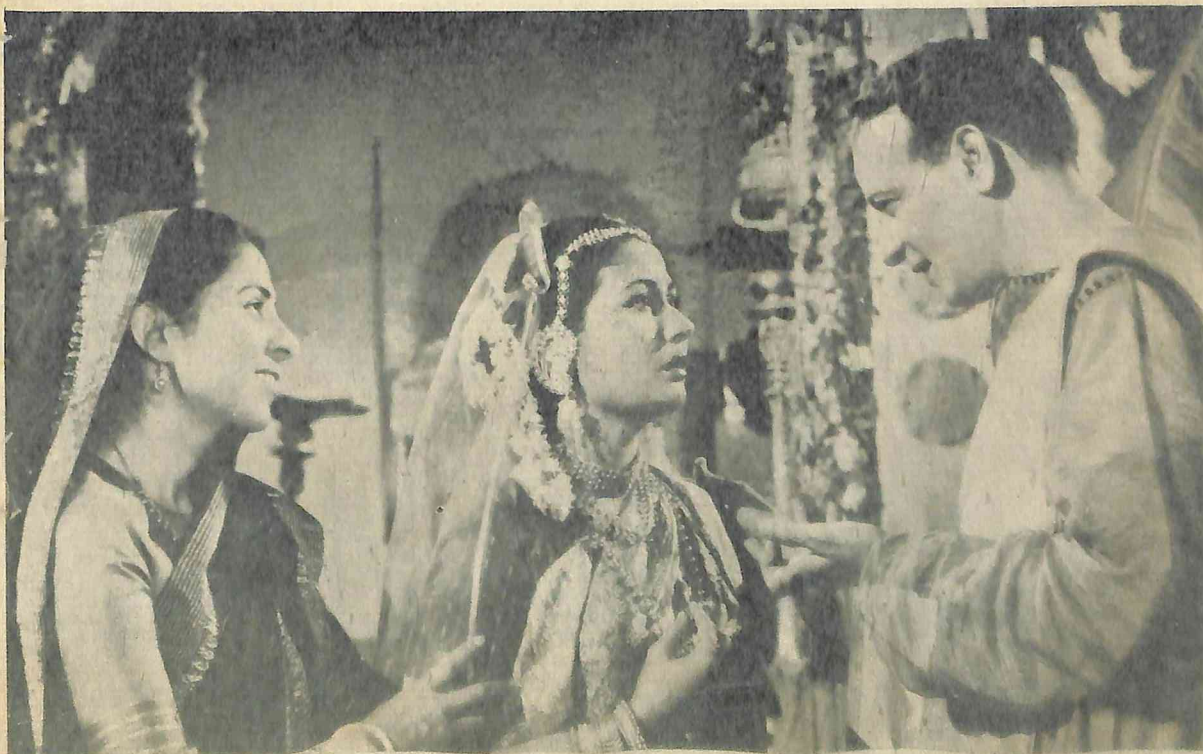
The degree to which the media of expression penetrate a country varies according to its maturity and evolution, and much more according to material conditions. It is really difficult to calculate with any certainty the standard of living and the purchasing power of each country. We can, however, distinguish the countries whose economic condition is different and difficult, and where the population resources are not always sufficient to enable them to be reached by the different media of expression. Countries like Southern Italy, Mexico, Turkey and India can be easily classified under this category. We can distinguish them from those where the standard of living is relatively satisfactory like France, Great Britain and Germany; and all these from those which have the reputation of enjoying a high standard of living like U.S.A. and from those which have State controlled economy like U.S.S.R. and Poland. These differences are just for the sake of differences and distinctions, while the truth is that even the most civilised and advanced countries are not altogether free from the teeth of poverty. Occasional references are quite sufficient to review the position, and to take one into consideration is enough for the contention. Brooklyn Grand Jury carried a survey of New York in February 1953, and it showed that in New York families of six or seven or even more eat and sleep in one room in dark filthy cellars that defy description.

What has been observed above leaves a question for examination that if American motion picture industry, in spite of maximum number of cinemas in the country with the maximum number of movie-goers, cannot earn any profit on the motion pictures and just covers the costs, how can the pictures of other countries with lesser number of cinemas and movie-goers claim any profits? It brings out that every country requires markets for its motion pictures, and that any power indulging in the fantastic dream that all mankind can be ruled by its products must involve itself in irresolvable contradictions.



▲
 Subha Khote and Nutan make a convincing
 sequence with Raj Kapoor in **ANARI**

▼
 Flanked by Achla Sachdev and Motilal, Meena
 Kumari is confused in **BANDHAN**





15.15.2/143



▲ Dilip Kumar does not seem to be convinced in spite of Prithviraj Kapoor's entreaties in **MUGHAL-E-AZAM**

◀ Camera on crane recording Exodus scenes outside erected gates of Per-Rameses in **THE TEN COMMANDMENTS**



▲
Lovely village belles with Vyjayantimala
in MADHUMATI

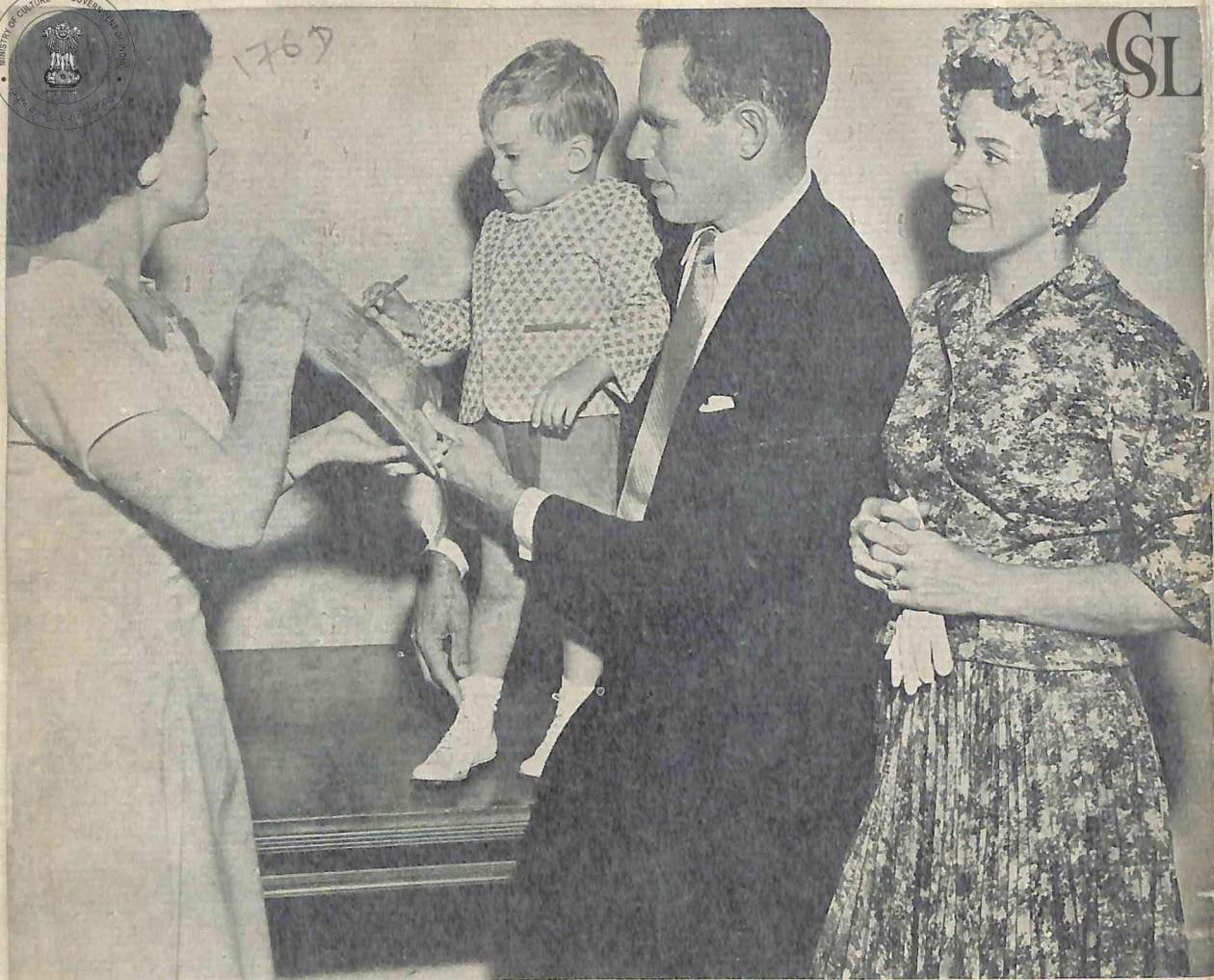
►
Gopi Krishna and Naaz go in a dance
number in ARDHANGINI

▼
Leela Naidu strikes an alluring dance
pose in ANURADHA

▼
Helen has an enchanting wave for
somebody in PIYA MILAN



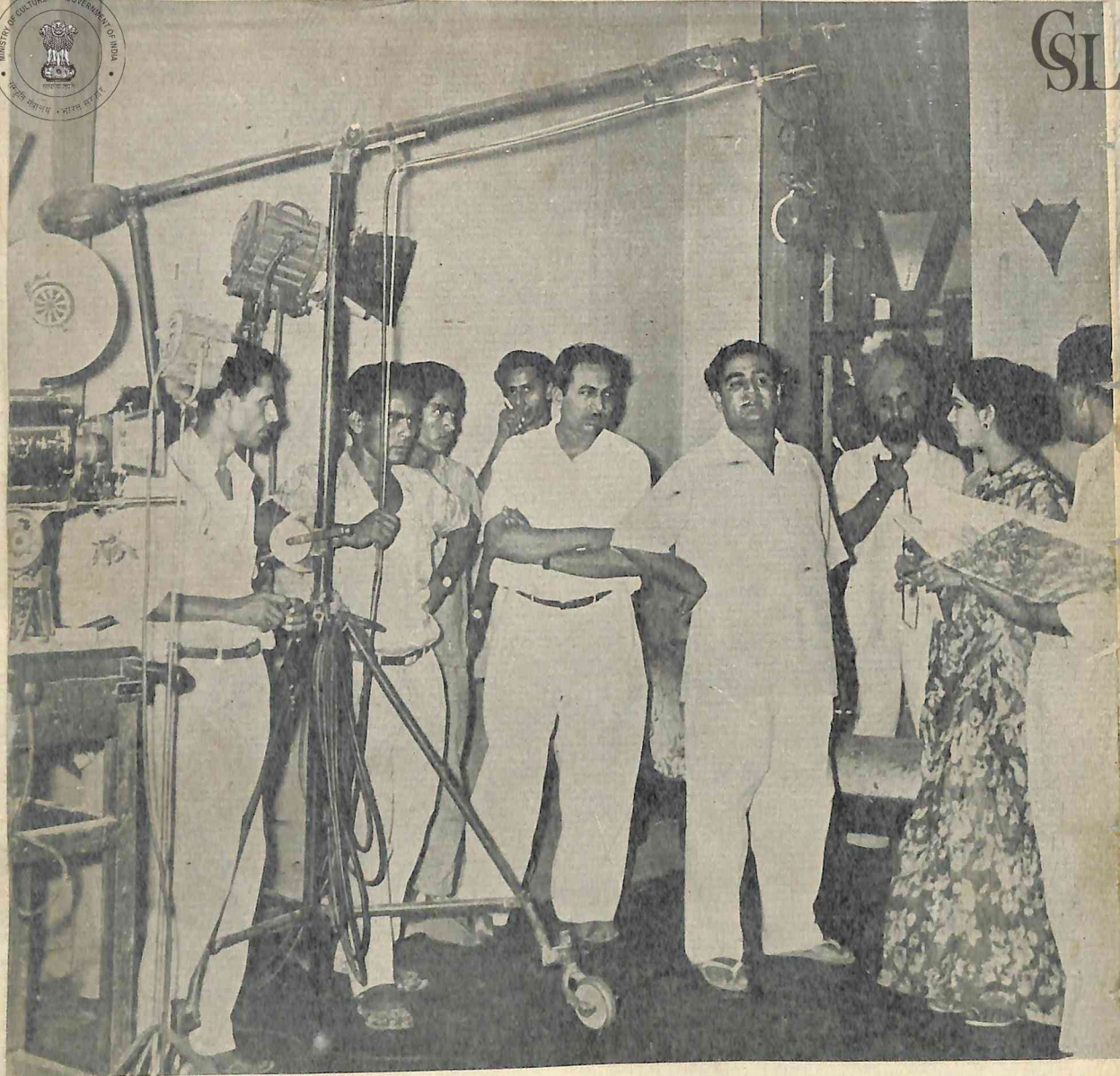




▲ F.C. Heston II. In the arms of his film-star father Charlton Heston autographing a citation awarded to him

With her expectant look Shakila, is relaxing at her Bombay residence after day's hard shooting work ▲





Production unit arranging a shot for a scene
of DO BAHENEN



Import of Foreign Motion Pictures

The question of imports of foreign motion pictures presents two main problems.....one of competition and the other of exchange. Each of the problem has its own repercussions on the future of the motion picture industry and, therefore, needs a close examination.

The motion picture industry has always argued that the competition with foreign motion pictures is severe and has made the domestic motion picture industry suffer immensely. If, for a moment, it is conceded that the Indian motion picture industry is hard hit by competition, does the motion picture industry of the country make sufficient efforts to fight against it? It has not forced the industry of the country to concentrate on quality work to say the least, and to exploit the Indian motion pictures in foreign markets. To justify itself, the Indian motion picture industry, however, puts forward many problems irrespective of any merit. While the efforts of some of the producers to make motion pictures for the world market cannot be ignored, it, too, cannot be overlooked that in many of the cases when any attempt is made to give universal colouring to a picture, there is invariably a weak and tame imitation of the West, which leads the picture practically nowhere. No doubt, our producers incur heavy expenses to blend all the possible local colours in the picture, but mostly all such efforts denude the picture of the country's characteristics. As a result, the picture which should have come out as a universal picture comes out as a picture of no land.

There is no competition in the country with the foreign motion pictures. Foreign motion pictures are only seen by the majority of the so-called intelligentsia, because of the amazing diversity of subjects with super-techniques used in treatment. As a matter of fact, it is not generally taken into account that audience throughout the world are more closely linked today than ever before in their common admiration for good pictures, irrespective of any consideration to which country they belong. So, to capture the international market, the industry should aim at injecting more of cosmopolitan ingredients into the motion pictures, and such ingredients should bear a direct relation to logic as also to universal emotions.

Language trouble, which has always been claimed as the most important obstacle in the way, is not very significant, as has been proved repeatedly by the pictures of Japan, Italy, France and some of this country. The plea that foreigners do not want the Indian pictures also does not hold any water. Hundreds of foreigners come every year to India just to study the Indian culture and ways of life. They come just because they can afford it and millions of others in different countries are desirous of seeing this great country of ours, but they are kept from doing so for the simple reason that coming here is beyond their means. Under these circumstances, will they not like to go to the cinemas to see the glory of our country in motion pictures, and be prepared to satisfy their curiosity more cheaply?

The very fact that many a time foreigners have come into this country for making motion pictures, based on the contents of Indian life, proves that foreigners are really desirous to see motion pictures depicting Indian ways of life. Pictures liked by the foreigners are definitely to be different from those we are producing for our own people. This contention is proved beyond reasonable doubt by the picture 'River', which was produced by an American with Indian capital in this country, and the picture while proved a hit in U.S.A. and Europe could not secure reasonable response in our country. Rumer Godden's autobiographical novel of a childhood spent in Bengal was filmed by director Jean Renvir in Technicolor and the film was named 'River'. It had a slender story of the love of three girls, not yet out of their teens, for a young American who lost a leg in the war. The film proved to be an essay on International

Co-operation in film production. It was produced by an American, directed by a French and had cast from Britain, America and India, along with some technical help and capital. The same was true for an Indian motion picture named 'Kalpana' also.

Import Controls

TABLE LVIII.—IMPORT OF FOREIGN MOTION PICTURES¹
(Figures of FOOTAGE and VALUE are in Lakhs)

Year	Film Footage	No. of films (Feature)	Value Rs.	Year	Film Footage	No. of films (Feature)	Value Rs.
1930-31	101.80	322	19.60	1945-46	161.81	283	45.28
1931-32	89.79	342	17.10	1946-47	151.15	247	24.60
1932-33	95.01	407	19.10	1947-48	150.88	293	19.98
1933-34	108.26	397	27.80	1948-49	123.91	294	31.52
1934-35	90.26	383	24.89	1949-50	146.32	277	38.18
1935-36	88.21	392	25.80	1950-51	145.37	312	35.79
1936-37	94.08	391	24.90	1951-52	105.96	328	28.01
1937-38	222.78	359	38.15	1952-53	126.47	261	39.49
1938-39	260.35	351	37.69	1953-54	108.55	209	30.39
1939-40	238.11	299	54.00	1954-55	86.44	273	22.80
1940-41	183.67	169	59.43	1955-56	121.21	269	35.10
1941-42	171.22	197	51.89	1956-57	158.61	276	41.24
1942-43	69.24	254	18.07	1957-58	168.73	280	45.36
1943-44	110.21	290	28.57	1958-59	111.13	257	32.23
1944-45	112.31	312	33.83	1959 (April to Oct.)	158.49	258	34.58

Import of foreign motion pictures is nominally controlled by the fixing of a monetary ceiling to the value of such imports in each licensing period of six months. At the time of fixation of the value, expenditure of foreign currency is distributed over the entire requirements of the various trades in accordance with the priority, and the allocations are made in respect of motion pictures likewise. The import licences issued are in terms of such value and are set off easily against the allocations.

Table LVIII brings out the quantity of the pictures imported during each year with their footage and value. The main source of imports has been from U.S.A. for feature films and U.K. for News Reels and Educational films. The cost of imported pictures ranged from 00.12 to 00.25 nP. per liner foot. This amount does not seem to cover the cost of the original pictures, but seems to be that sum for which the picture is insured in transit, that is, the cost of the print. As customs duty is charged up to this time at a fixed rate of 00.25 nP. per liner foot, the question of Invoice value or the cost of the print in actual has never been material. However, the reports of the Studios from other countries showed that the minimum cost of production of a picture on an average comes to about \$ 96 per liner foot in U.S.A., and about £ 8 in U.K.

Distributors of foreign motion pictures are allowed to remit 70% of the gross revenue collected in the country to their parent producers of the pictures.

¹Accounts relating to Sea-borne Trade—Government of India

Export Facilities

We do not have export facilities worth the name beyond the markets of Malaya, Indo-China, Siam, Burma, East Africa, Iraq, Iran, Persian Gulf and Pakistan. Demand for the Indian motion pictures even in many of these countries is occasional. The pictures exhibited in other countries on commercial basis by special efforts also do not fetch any substantial amount to the producers.

The exports of the Indian pictures also suffer from the slackness on the part of the producers to exploit their pictures, besides certain technical difficulties. The major problem of the exporters has been the reimport of the picture prints into the country after their exhibition in other countries. The necessity for reimports arises for various reasons. The most important reason, in majority of cases, is found to be the expiry of the term of agreement by virtue of which the picture was to be shown, and the other has been that the exhibition possibilities in that country have been completely exhausted. In each case, besides other business considerations, the print is reimported because its life is not completely finished, and the print of the picture can be further exploited for a reasonable amount of time. At the time of reimport, customs duty is charged at the rate of 00.25 nP. per liner foot, irrespective of any consideration whether the picture in question is of the country and was exported for exhibition. As a matter of fact, there seems to be no logical basis for such a policy except that of minimising the chances of cheating by those who may like to take advantage of it otherwise. The approximate cost of a print of 11,000 ft. film comes to about Rs. 1,300 in the country excluding excise levy, whereas the import duty, in case of its taking back into the country comes to about Rs. 2,750. The difference is so huge that many a time the producers and the distributors do not take the delivery of the prints. As a result, the customs authorities have no alternative except to take steps to arrange for an auction of the print to recover the outstanding amount of import duty. Such cases, however, occur very seldom, as in such a case the producer and the distributor of the picture are exposed to open challenge in the field of exploitation of the picture by one who has bought the rights of the copy of the picture at the auction after paying the amount.

This sort of difficulty is also in the way of the producers going outside the country for location shootings. Shooting on locations not only requires equipments to be taken out of the studio or country and their bringing back into the studio or country, but also requires much more footage of raw-film in shooting than would be required for the final copy. The entry of all these things into the country is not possible without paying the import duty. The difficulty, however, is not much in regard to equipments, as number and specification can be noted at the time they are taken out of the country. The problem for exposed film is only keen and was also felt in U.K. some time back, but was solved by the motion picture industry by having a processing laboratory at the Airport. Such a step can also be taken in this country.

It cannot be disputed that there is much to learn out of the foreign pictures as far as the technique is concerned. 99% of the persons working in the Indian motion picture industry, including the artists, get immense help from seeing the foreign pictures. This fact has been admitted by them in reply to my questionnaire.

Export Promotion Council

In 1958, an Export Promotion Council was set-up under the Chairmanship of the Minister of Information and Broadcasting, Government of India. A committee was composed of the representatives of the Ministries of External Affairs, Commerce and Industry and Information and

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Broadcasting, besides of the film industry. A sub-committee with the Controller of the Films Division as its convenor was also set-up to consider in detail the various measures to be adopted to stimulate exports and to make recommendations to the committee for films for consideration.

As part of the export promotion drive, a Films Pavilion was set-up in the 'India 1958' exhibition held in New Delhi. It consisted of a picture gallery and an open air theatre. In the picture gallery were displayed statistical charts and in the open air theatre, selected Indian films—features as well as documentaries—particularly those which had won national and international awards, were exhibited.

The committee met twice in 1959. Earnings from export of films have been the following:—

TABLE LIX.—FOREIGN EXCHANGE EARNED BY INDIAN FILMS

Year	Total amount in Rs.	Year	Total amount in Rs.
1954	97,13,000	1957	1,28,17,000
1955	1,11,39,000	1958	1,13,09,000
1956	1,29,22,000	1959 (till December)	1,53,79,000

Mainly 22 countries are interested in the Indian films, but good demand exists primarily in British East Africa, Burma, Ceylon, Indonesia, Iran, Singapore and Pakistan.

As the aim of the Export Promotion Council is to promote exports of Indian films, its activities should comprise of giving advice to exporters, participation in international pacts, research in foreign markets, drive for export subsidies, setting of correspondents in other countries, representation in international film festivals, publication of an informational service designed for distribution in other countries.

Most of the producers do not take full advantage of the foreign markets, because many of them sell the overseas rights at prices governed by the urgent need of finance when the films remain under production.

In an attempt to increase the possibilities for exports, due emphasis has been given to international film festivals. The only handicap that arrests the progress is of shortage of finance with the producers going in the festivals. They generally remain at a disadvantage in the field of publicity for lack of funds and co-operation of the Indian Missions abroad.

An agreement, which will remain in force till March 1962, was signed in Delhi on July 13, 1960, under which the bulk of the earnings from American film exports to India, which are to the tune of Rs. 50 lakhs a year on an average, will be utilised for the purchase or rent of Indian films, production and co-production of films in India, and also for investment in Indian Government securities. The Motion Picture Export Association of America has also undertaken to ask their member companies to assist in promoting exports of Indian films to the U.S.A. and other markets.

Examination of Export Problem

A survey of other countries clearly shows that most of them have not only fixed ceilings on the amounts to be remitted to other countries out of the collections in the country, but have also ensured the screening of the native pictures by adopting quota systems. It is high time that the Indian Government also take some steps in this direction. The Government should make a provision of ceiling on the amounts to be remitted abroad out of the earnings in the country. Secondly, the Government should make it necessary for the cinemas, showing



exclusively foreign pictures, to devote a portion of their screening time to the pictures produced in the country. Thirdly, the countries exporting the pictures to this country must also be required to import some pictures in turn from the country. This point is also examined later on, as it involves the question of quality of pictures produced in the country and their acceptance by the audience abroad.

The export of the Indian motion pictures at the moment is not very encouraging. The Government and the industry must try to increase the possibility of exports of the pictures, and the efforts in this direction have already shown that exports of the pictures can bring handsome profit to the motion picture industry of the country, and foreign currency to the Government. The producers should do everything possible to find markets for their pictures, as it will add to their prestige also. The necessity is all the more, since today more colour pictures are being produced in the country, and colour pictures leave a small margin of profit to the producers only on their success in the country. Exploitation of colour pictures, therefore, becomes essential in outside markets to earn a reasonable margin of profit at home.

Motion pictures suitable for exports can be those which have either been produced exclusively for outside market or on co-operative basis with the foreign producers or the rights of which have been acquired by the Indian producers by virtue of a purchase or 'dubbing'. Our motion pictures can get markets outside the country easily in two cases. The first case would be of those countries where our nationals form a major part of the population, and the other would be of those where people are more anxious to know about our great country.

But all Indian motion pictures cannot be earmarked for export. Some of them may have no market because of their unsuitability. National policies may render some unexportable. Some pictures, which are imitations of foreign pictures, can have no scope in other countries. A few though may be regional in character, yet may not come to the expectations of the foreign audiences. The case is, therefore, for those few pictures only which appear out of the ordinary. It is very doubtful indeed if, without such a discrimination, Indian motion pictures can claim any market outside the country in absence of the idealism and quality for which the world audience go before they like to pay and see.

Indian motion picture industry has the widespread belief that it is at its best. Appreciation by foreigners of a few pictures and talented persons is responsible for it. The motion picture industry must not hesitate in recognising the truth that there are only one or two persons in each group who can be called experts at their work. The rest are mediocre, if not worse. No doubt, our motion picture industry is big in employment, lavishness, excellent at press exploitation and financial ingenuity, but the war boom has graced it with so many evils, which have resulted in raising the production costs and risks in unwarranted proportions. Things have gone so far in every branch of the industry that if the present state of affairs continues unchecked, it should not come as a surprise if the industry is required even to persuade the movie-goers to see the majority of the motion pictures produced in the country.

We require an industry which is healthy and prosperous. To attain it, we require a larger home market and international as well. Home market can be enlarged by having more cinemas, and the international market can be acquired by bringing out pictures to the standard which can stand well in other markets. The participation in International Film Festivals by our producers, and the recognition of our motion pictures and Documentaries in the awards at international level have shown a way out to the motion picture industry. Now, efforts should be made to improve the position by improving the quality of the pictures and by tapping more and more foreign markets.

CHAPTER 13

Distribution

Role of the Distributor

In the motion picture industry, by distribution is meant what is described in other industries as wholesale. The distributor comes between the producer and the exhibitor. Distribution as a separate unit is a recent development. In 1928, there were only eleven distribution agencies in the country, and all were dealing in foreign motion pictures. The distributor came as an intermediary only on the increase of the production activities and increase in the number of cinemas in the country. As a result, we find today that through him supply and demand of the motion pictures are linked. In many cases, he is found directly financing the productions and retaining his interests in the cinemas, though his main function still remains the hiring out of the motion pictures.

Distribution Organisation

Majority of the cinemas today change their programmes frequently, average of change being every third week. The rights for distributing pictures in particular circuits or areas mainly remain with the distributors, who maintain their offices at different important places within their circuits to serve the exhibitors. According to the estimates of the motion picture industry, there are five circuits in all and covered a total area of 986,000 sq. miles with 362 million population on 1,690 stations controlling 3,555 cinemas having 2,008,000 seats, in 1953, in the following manner :—

Bombay Circuit :—It has States of Bombay (now Gujrat and Maharashtra), Saurashtra and Kutch (except East and West Khandesh Districts) covering 140,000 sq. miles with an estimated population of 44 million on 304 stations controlling 623 cinemas having 298,000 seats.

Central Circuit :—It has states of Madhya Pradesh, Madhya Bharat, Rajasthan, Vindhya Pradesh, Bhopal and Ajmer covering 350,000 sq. miles with an estimated population of 50 million on 326 stations controlling 609 cinemas having 295,000 seats.

Northern Circuit :—It has States of Delhi, Uttar Pradesh, Punjab, PEPSU, Himachal Pradesh, Jammu and Kashmir covering 241,000 sq. miles with an estimated population of 85 million on 250 stations controlling 535 cinemas having 180,000 seats.

Eastern or Bengal Circuit :—It has States of West Bengal, Bihar, Assam, Orissa, Cooch-Bihar, Tripura, Berhampur, Andaman Islands and Nepal covering 230,000 sq. miles with an estimated population of 90 million on 353 stations controlling 627 cinemas having 310,000 seats.

Southern Circuit :—It has States of Madras, Andhra, Hyderabad, Mysore, Travancore-Cochin and Coorg covering 250,000 sq. miles with an estimated population of 93 million on 457 stations controlling 1,161 cinemas having 925,000 seats.

An effort was made to assess the present position in November 1959, and the following situation was found :—

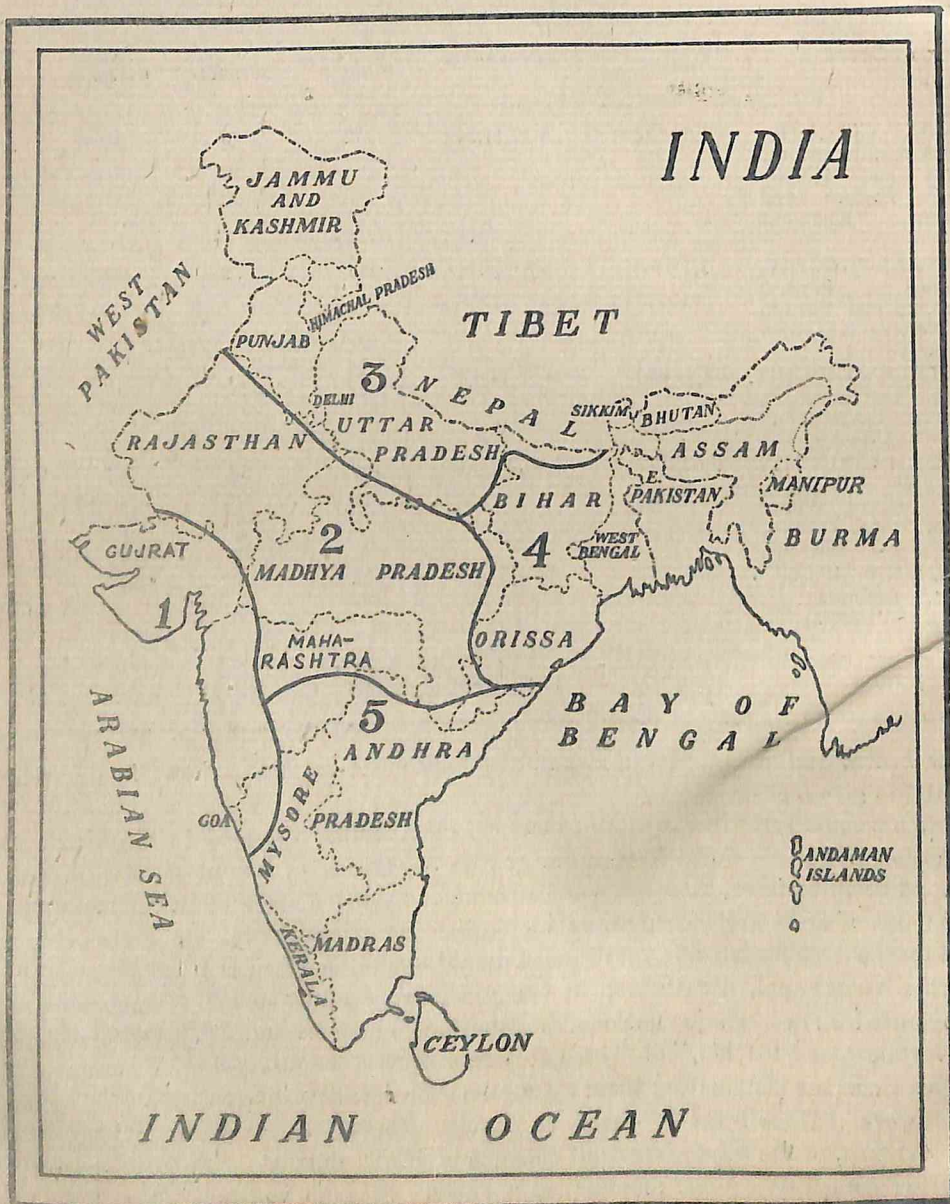
TABLE LX.—CIRCUITWISE DISTRIBUTION OF CINEMAS

Name of Circuit	Area in sq. miles	Population	No. of stations	No. of districts	No. of cinemas	No. of seats
1. BOMBAY CIRCUIT. (States of Maharashtra, Gujrat and Kutch) Except Eastern and Western Khandesh Distts.	1,64,522	4,19,11,245	372	36	767	3,56,760
2. CENTRAL CIRCUIT. (Madhya Pradesh Rajasthan and Eastern and Western Khandesh Districts)	3,29,544	4,83,96,387	445	75	686	3,38,505
3. NORTHERN CIRCUIT. (Delhi, U.P., Punjab, Himachal Pradesh and Jammu and Kashmir)	2,57,840	8,66,14,170	375	93	740	2,95,825
4. EASTERN CIRCUIT. (BENGAL CIRCUIT) (West Bengal, Bihar, Assam, Orissa, Tripura, Manipur and Andaman)	2,62,176	9,00,23,452	360	57	744	3,74,975
5. SOUTHERN CIRCUIT. (Madras, Andhra, Mysore and Kerala)	2,45,672	9,41,85,380	512	59	1,348	10,53,255
TOTAL	12,59,754	36,11,30,634	2,064	320	4,285	25,19,320

New States and present position and distribution set-up is also shown in a map of India on page 184 to give a clear picture.

There are some 1,023 distributing concerns in the country engaged in the distribution of Indian motion pictures. Some have countrywide organisation, but most of them are single units. In addition to these, there are some 20 concerns which distribute foreign motion pictures, and some 9 out of these are incorporated in foreign countries. There are some 5,800 persons employed on the distribution side, and the estimated capital invested in it is 6½ crores of rupees. Against this background, distribution in America is managed by some 609 exchanges, of which 394 are operated upon by major national distribution companies and 215 by independents with a total investment of \$ 101,750,000. There are many firms distributing motion pictures in Japan. But only six firms are distributing them through nationwide distribution networks, besides their production work. These firms try hard to acquire cinemas for exclusive exhibition of their pictures. As 85% of the total number of cinemas in Japan show two dramatic films at a time, a distribution company cannot monopolize a cinema through contract unless it supplies two dramatic films to the latter every week. In England, we find some 60 distribution companies of which 50 are British controlled.

Capital on the distribution side is mostly adequate, and a few of the distributors work with capital on loan. As a matter of fact, the distributors have not been found generally in need of outside financial help, and even when they need it to advance money to the producers, they manage it mostly in shape of advances from the exhibitors. The profit of the distributor depends directly on the number of pictures distributed by him and his exploitation facilities. There are chances for loss only in those cases in which the distributor goes blindly in for



Map 2—Present Distribution set-up in India
Distribution Circuits are numbered as in Table LX on page 183.

pictures. Truly speaking, in the motion picture industry these are the persons who command finance and seek remunerative investment.

Terms of Business

The distributors obtain pictures directly from the producers. The terms on which the pictures are obtained depend on various factors. However, the distributors have been found to be mainly governed by the popularity of the producer, his background in the production in relation to the success of his past pictures, the cast in the picture and other elements influencing box-office success. In majority of the cases, the pictures are secured from the producers by the distributors, while they are on the sets. The distributors generally obtain the pictures on these terms:—(a) By outright purchase of 'negative' rights or exploitation rights for a fixed period or in perpetuity. (b) By taking the pictures on commission basis for exploitation, and in such cases the commission ranges from 15% to 20%. (c) By taking the exploitation rights on lease of the pictures against advance. In this case, the amount advanced is treated and adjusted as loan after the deduction of commission. (d) By giving a minimum guarantee to the producer against the lease of exploitation rights of a picture, and a commission on the proceeds over and above the guaranteed amount.

The importance of the distributor cannot be under-estimated, because without his services the producer will be required to have his own distribution office, which will need more capital and greater expansion of his organisation. If the producer tries to release his pictures himself without the aid of a distribution office, he will not only find difficulty in releasing the picture in all the circuits, but will also fail to get the playing time in major cities like Bombay, Calcutta, Madras and Delhi from where the returns of about 50% to 65% of his income are assured. All these difficulties exist, because the distributors keep regular contacts with the exhibitors and with a particular set of producers, and in many cases control a chain of cinemas. The existing shortage of cinemas further lends support to the distributors, because this shortage makes the availability of the playing time difficult, and the producers can secure it without much trouble and difficulty through the good offices of the distributors.

The chances of quick recovery of the distributor's money are governed by the release facilities available to him for his pictures, and it makes him dependent on the exhibitors. With the exhibitors, the share of the distributor is either a minimum guarantee per week or a percentage of the gross collections. The distributor, however, guarantees on his side a minimum return for his picture or a 'hold-over' or 'protection' in many of the cases. The amount in each case varies with, and depends on, the quality and type of the picture and the bargaining position of the parties. In spite of all these favourable circumstances for the distributors, in many cases, they suffer from certain disabilities and are often cheated by the exhibitors. Cases are not rare in which pictures are exhibited beyond the contracted time or are removed before it by the exhibitors or the accounts are manipulated to suppress the gross collections or the prints are deliberately damaged.

Distributor's Disadvantages

Many times, the distributor is penalised by the producers. It is mainly due to the fact that he mostly signs down the pictures before they are completed, and money advanced by the distributor to the producer of the picture, in many cases, is not properly utilised for the early completion of the picture. Pictures are also left in the production schedule for months. Many

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times injunctions even are brought against the release of the picture. Such injunctions are passed by the Civil Courts at the request of the artists and workers for non-payment of their dues by the producer for the work put in for the picture. Cause for such an action against the distributor does not arise owing to any fault of his, though it creates severe dislocation in his release plans for the picture.

The distributor also suffers frequently from block-booking of the pictures, in which he has to accept the lease of a group of pictures at an aggregate price. As the distributor is not able to ascertain the quality of each picture at the time of such booking, he is supplied in the group more bad pictures than good ones.

Distributor's Advantages

The producers, too, are victimized by the distributors. The distributors usually undertake the post-production publicity for the pictures. While the cost of such publicity is proportionately debited either to the producer or to the exhibitor or equally among both, depending all on the terms of the agreement, the distributors, in the first instance, have to bear all the expenses themselves and, therefore, some of them even do not hesitate exaggerating the figures over the actuals.

Whenever possible, the distributors do not hesitate thrusting bad pictures deliberately on the exhibitors on lucrative terms. They also do not feel shy of dictating terms to and urging their fancies on the producers for the pictures against which advance has been given. Cases are not rare in which the stories of pictures come to a smash owing to the time-to-time interference of the distributors. In all the cases in which heavy advances have been taken by the producers from the distributors, the poor producers always got to work under an apprehension lest their cheques be dishonoured or payment stopped. They have no alternative except to try to please the distributors and submit to their whims in every possible manner. This does not apply to distributors alone. In some cases, producers also misuse or tamper with the trust of the distributors; they take big advances and leave the pictures incomplete on flimsy or concocted differences of opinion and the distributors suffer heavy financial loss.

Mention, however, must be made here of the fact that the distributors can also make money by making a negative called 'Dupe Negative' out of a positive print, and any number of copies of the picture can be made out of it for release or circulation. Thereby a distributor can make millions, but not a single pie of it is ever shared by the producer. To what extent this practice is prevalent at the moment is very difficult to estimate, but such things cannot be said to be rare in the motion picture industry. It would be interesting to note that piracy is in operation from 1910, "It was Miss Pickford's rise to the 10,000 dollars a week standard that made pirating really pay, and it was Chaplin's films in 1915 that turned this illicit traffic into a real gold mine."¹

Being in a business circle, the distributor always feels for the highest return in the minimum of time, and to achieve it, he needs more circulation of his money. To that end, he tries to get the maximum out of his pictures within the shortest possible time, and thus depends a great deal on the exhibitors. Due to the insufficiency in the number of cinemas, it is never easy for him to get a release date straight away. He has, at times, to wait long enough for the exhibitor's convenience, and more often than not, has to agree to the terms of the exhibitors of fame in big cities merely to have an earlier date of release.

1. The Film Answers Back : E. W. & M. M. Robson : pp. 64 and 65.



Absence of Co-operation

While there is unity among the three—producer, distributor and exhibitor—and a sort of interdependence on one another, they have always been very keen rivals of one another in the field of competition. A battle of wits among them is very common. There is hardly any trust among them, and their mutual relations are far from pleasant. And in no case can they dispense each other, since producers require exhibition facilities for their pictures and exhibitors want pictures to run their cinemas, and the requirements of both are met with by the distributors.

The tendency of giving wrong reports of the collections at the box-office to the distributors by many of the exhibitors and to the producers by the distributors is common in this country. It is the outcome of a deliberate action, and the main motive behind it is to retain a greater margin of profit than what is legitimate.

A few of our distributors have no decent cultural and educational background and, as such, their notions about public taste mislead the producers frequently. The influence of the distributors on the producers in regard to the contents of the pictures is not peculiar to our country alone. It is found in other countries as well and is quite note-worthy in U.K. It is exercised all the more in those cases where the distributor advances money to the producer for the production of the picture. The share of the distributor's profit in such cases is also more than that of the producer. Distributors take the financing of the pictures through the producers as a gamble. Since, the independent producers are far too many in our country, and the percentage of pictures which ultimately proves flops at the box-office is high, the percentage of profits retained by the distributors comes to an even percentage with those of the producers. The position of those persons, who carry on production and distribution is always better than those who are only distributors or producers. The producer-cum-distributor not only commands a better position but can also exploit his picture in a better manner. It has been repeatedly proved in foreign countries, and advantages derived out of such a practice have made a trend of this type apparent in our country also. As a result many producers have now taken to the distribution of their own pictures.

Distribution of Foreign Films

Companies incorporated in U.S.A. carry on the work of import and distribution of the American pictures. Such companies act as agents for other producers as well. The distribution of English films is carried on through other distributors and not by any company incorporated in England. In Hollywood, producers maintain their own distribution organisations on the East Coast of U.S.A. with whom the contracts are entered into by the offices situated in other countries. The contracts generally cover the rights of exploitation of the films within the area allotted to the office in other countries, and many times reservations are also made by virtue of which Super-class films are excluded from the scope of the terms of the contract. A fixed number of prints are supplied under the terms of the contracts, and whenever additional prints are required, the negative is provided under special provisions and the cost of additional prints is estimated and charged. The exploitation rights in regard to a particular picture usually lapse at the end of three to five years from the date of receipt of the copies in India. New York offices bear the cost of making copies and sending them to this country. Publicity is carried on by the offices of New York, and no charges are made for it. As per agreement, Indian offices only bear the cost of local publicity, and remit a certain proportion of the gross revenue to the parent companies.

Production and exhibition facilities existing in the country determine the volume of trade of the distributors. The volume of trade of the distributors dealing in foreign pictures depends on the facilities granted for the imports of the pictures. Exhibition facilities, no doubt, come in their way, but are not very material as they mostly control their own chain of cinemas. Indian distributors do not face the shortage of pictures, as our production is quite sufficient, and the only hurdle, in their case, is the shortage of exhibition facilities. Little help can be given to the distributors of foreign pictures, as the imports are mostly controlled by the import policies and the foreign exchange facilities available with the Government. But much can be done for the distributors of Indian pictures by encouraging the exhibitors to build more cinema houses. Efforts are being made to have more cinemas in the country, but such efforts have not yet been able to cope with the actual requirements.

A fair idea of the distribution trade can be derived from the following comparative analysis of exchange operations.

TABLE LXI.—COMPARATIVE ANALYSIS OF EXCHANGE OPERATIONS¹

Particulars	America	Japan	India
1. Total operating expenses, excluding cost of the films. Percentage is of Gross sales.	13.9%	N.A.	9.4%
2. Average number of bookings per feature picture print.	37	45	60
3. Average number of actual playing days per print.	100	130	150
4. Average cost of each positive release print.	\$ 200	Rs. 740	Rs. 1150
5. General minimum bookings per picture. (Average)	2,000	1,685	1,426
6. General maximum bookings per picture. (Average)	12,000	9,800	7,800
7. Average screening of each print.	200	255	325
8. Percentage of foreign earnings on feature films.	46%	25%	5%
9. Average number of positive prints required for each feature film.	250	79	50

In addition to this, the following is an account of the distribution of rentals in the British motion picture industry.

TABLE LXII.—DISTRIBUTION OF BRITISH FILM RENTALS²

	£ thousands		As % of gross box-office		As % of net box-office		As % of total gross rentals	
Year	1	2	1	2	1	2	1	2
1950	23,474	7,985	22.3	7.6	34.5	11.7	100	34.0
1951	23,305	8,081	21.5	7.5	33.8	11.7	100	34.7
1952	23,823	8,364	21.7	7.6	34.6	12.1	100	35.1
1953	23,588	8,654	21.7	8.0	34.4	12.6	100	36.7
1954	24,397	8,871	22.2	8.1	34.2	12.4	100	36.4

Note : 1. Represents Gross Rentals. 2. represents Distributors' Share.

¹Figures for America are from the Motion Picture Producers Association, those for Japan are from the President of the Motion Picture Producers Association and those for India are from personal survey based on replies.

²The British Film Industry Statistical Digest No. 2 : June 1955, p. 19.

The following is a breakdown of the film rentals charged during the year 1953 in Great Britain with their distribution.

TABLE LXIII.—BREAKDOWN OF BRITISH FILM RENTALS¹

Particulars	Gross		Distribution Expenses*		Amounts retained by renters		Amounts paid to producers†	
	£ '000	£ '000	% of gross		£ '000	% of gross	£ '000	% of gross
BRITISH FILMS.								
3,000 ft. and over.	6,797	1,248	18·4		1,483	21·8	4,065	59·8
Under 3,000 ft.	355	98	27·6		113	31·8	144	40·6
FOREIGN FILMS.								
3,000 ft. and over.	15,933	2,721	17·1		2,772	17·4	10,440	65·5
Under 3,000 ft.	503	114	22·7		104	20·7	285	56·7
TOTAL	23,588	4,181	17·7		4,473	19·0	14,934	63·3

*All expenses paid by distributors include cost of prints, advertising, customs duty, Censor's fees, registration fees, and the cost of trade shows, transit cases and carriage, but excluding wages, salaries, office and other expenses payable out of amounts retained by distributors.

†In addition, distributors paid the following amounts to producers during 1952 for films bought outright and distributed during the year.

Particulars	British Films £ '000	Foreign Films £ '000
3,000 ft. and over.	216	44
Under 3,000 ft.	34	1

Distributors in Britain took 8·1% of the gross collections at the box-office in the year 1954.

Figures in regard to our country could not be had in spite of best efforts, as much of the work is done under manipulation of accounts and no data is kept to give a consolidated account. The talks with the distributors, however, lead one to the conclusion that our distributors, get about 10% of the gross collections. On top of usual expenses for the maintenance of office and the other outlay, they have to pay octroi duties, customs duty for transit from one State to another and for storage of films.

Business of Foreign Pictures

Import of foreign films is controlled by fixing of a monetary ceiling to the value of imports. This problem has been taken up in detail elsewhere. It has already been seen that the distribution of foreign films is carried on by the companies associated with 'majors' of Hollywood, and the question of foreign exchange has always been the main factor. An account of the scale of business done by the leading companies distributing foreign films, and the collections during each year against the remittances to their parent companies in foreign countries show that

¹Kinematograph Year Book 1955 : p. 507.

the total collections and total remittances are gradually on the decline every year. This tendency is partly due to the restrictive import policy of the Government, limitations on remittances, and partly to a change over of so many cinemas from foreign pictures to Indian pictures.

Associations of the Distributors

The Distributors have their associations jointly along with the producers and the exhibitors, and separately as well. The main association of all the distributors named 'The Indian Motion Picture Distributors Association' was established in the year 1938, and has on the list members from all over the country. The other associations, for taking up matters not concerning the entire organisation, are purely regional. The purpose of the association, whether it is regional or not, is to create a sense of co-operation among the members, and to fight against the causes of general complaints, besides advocating a plan for self-regulation.

All the members, however, cannot on all occasions take equal interest, and the plan for self-regulation cannot be enforced effectively. The association has taken up only some cases of their members with the exhibitors and producers in which some dispute or the other is apparent in the working of the contract. The association has also to deal with some cases of non-payment and refusal of the exhibitors before the expiry of the contract to screening the picture. The association does not seem to have taken up the issue of Court Injunctions, which are more often passed against the distributors for no actual fault of theirs. This is a matter of great significance and must be taken up by the association to avoid unnecessary harassment to its members.

The association should also create the spirit of discipline among the members to adhere strictly for common benefit and to the self-regulation plan. The advertising can further be done jointly by all the members at a particular station. Efforts should also be made to increase the quotas of the prints and to arrange conferences with the exhibitors. The members should develop a co-operative spirit and treat exhibitors and producers as 'allies' and should consult them on day-to-day problems.

Need for Co-operation

The pity is that the Indian distributors do not present a united front, as in other countries. Like other spheres of the industry, we find more and more distributors coming up daily, and in absence of any unity and common intentions, they find themselves sooner or later in trouble, leave alone doing any good to themselves or to the motion picture industry. As a matter of fact, distributors have greater scope for acting in their own way in this country, and to a great extent the producer is responsible for it. Getting through the production of a motion picture is a very difficult task for the majority of producers, and they generally find themselves mentally and physically exhausted on completion of a picture. They very seldom think of exploiting their pictures, and prefer instead a plan of a trip abroad, and such trips to foreign countries by the producers provide good opportunity to the distributors to manage things in their own way. Besides it, small single units of the distributors working within a small area not only create many problems in the business, but also increase the cost of operation leaving a little margin of profit. The interests of the motion picture industry, as a whole, are not protected, since every one is engrossed in his own sphere. Therefore, all the distributors should unite for a common cause of their progress and of the motion picture industry.

CHAPTER 14

Exhibition of Motion Pictures

Role of the Exhibitor

The exhibitor is primarily a showman. It is his attempt that ultimately attracts a large number of persons to the gates of the cinemas to see motion pictures. His efforts mostly determine the success or failure of the picture and of the producer concerned, the distributor and the artists. As a matter of fact, the prosperity of the motion picture industry depends on the exhibitor. The exhibitor collects money for the Government, the distributor and the producer, and his share of profit comes out of his services, showmanship, investment and risk.

Collections at the box-office can be well considered the barometer of the economic conditions of the country and of the progress and prosperity of the motion picture industry at all times. It is mainly due to the fact that average person only thinks of going to a motion picture after meeting his bare necessities. So, the returns at the box-office are not only an index to the success of the picture, but the results obtained at the end of the exhibition determine the prosperity of the motion picture industry and indicate the welfare of the people within the country.

Volume of Investment

The total estimated capital on the exhibition side was Rs. 20 crores in the year 1949, Rs. 26 crores in the year 1955 and Rs. 28 crores in 1959. This side gave employment to 40,000 persons in the year 1949, to 43,000 persons in the year 1955 and to 52,000 persons in 1959. Against this, the total investment in exhibition side in America was estimated at \$ 2,242,700,000 in the year 1959.

Growth of Cinemas

TABLE LXIV.—GROWTH OF CINEMAS IN INDIA

Circuit	Year					
	1928	1938	1948	1952	1955	1959
Bombay	77	297	600	669	623	767
Central	15	204	306	531	609	686
Northern	81	330	320	405	535	740
Bengal	45	251	404	529	629	744
South	57	575	1,373	1,399	1,161	1,348
TOTAL	275	1,657	3,003	3,533	3,557	4,285

TABLE LXV.—GROWTH OF CINEMAS IN U.S.A.

Year	No. of permanent four wall cinemas	No. of drive-in	Total No. of cinemas
July 1948	17,689	820	18,509
July 1954	14,761	3,799	18,560
July 1955	14,100	4,500	18,600
July 1958	13,500	5,000	18,500
July 1959	13,200	5,000	18,200

Average capacity of a drive-in cinema is estimated at 550 cars, and they account for approximately 20% of the total box-office gross. The growth of cinemas, in Japan is shown in the table given below.

TABLE LXVI.—GROWTH OF CINEMAS IN JAPAN

Year	1947	1948	1949	1950	1951	1952	1953	1954	1955	1956	1958	1959
Cinemas	1,903	2,120	2,225	2,410	3,320	3,636	3,959	4,707	5,184	5,590	8,704	8,818

Note : One cinema comes for about 20,000 residents.

Cinemas in Great Britain were 4,500 in the year 1955, and 3,829 in early 1959. Full details in respect of each country in regard to total number of cinemas and total seats can be further seen in Chapter 17.

Classification of Cinemas

The cinemas, in the country, have been classified as permanent, temporary, touring and seasonal. Permanent cinemas are those which have 'pucca' buildings and have licences subject to renewal every year in order to ensure that all the required formalities are observed. Temporary cinemas are granted licences for a short period, and such licences are subject to a renewal after the expiry of the term. As the term of licences is generally for a short duration, the cinema gets the name of temporary cinema. Touring cinemas are generally housed in tents or in tin-sheds. The investment in such cinemas is very small in comparison with those falling in other categories. The seasonal cinemas are permanent cinemas, but they work only in some particular seasons and are generally found on hill stations.

Management Policy

Majority of the cinemas in the country is controlled by individual exhibitors, and there is a very negligible percentage of those exhibitors who control a chain of cinemas in the country not exceeding eight in number. During the course of my survey, only one person could be noticed who was controlling a chain of 46 cinemas in addition to being a producer, distributor and exhibitor. Looking at the American exhibition side, we find 600 circuits, each with four or more cinemas operating 51% of the total houses with 64.1% of the total seats. Besides these, there are about 6,800 individuals or companies operating the remaining 49% with 35.9% of the seats. There were 8,818 cinemas in Japan in 1959. Of these, about 242 were being directly managed by six film companies, which all had exhibition sections in addition to production and

distribution sections. In Great Britain, 934 cinemas form three major circuits. They are A, B and C, Gaumont and Odeon. The last two are managed by one company, but they are two distinct circuits. The rest fall within smaller circuits or under the management of companies or individuals, singly or in smaller numbers.

Indian exhibitors in 86% of the cases are not the actual owners of the cinema buildings. They take the buildings on lease from the landlords. In the beginning, landlords themselves used to run the cinemas, but the slump before the Second World War hit them hard, and mostly they found it difficult to run them as profitable ventures. They, therefore, started giving them on lease to others on a monthly or annual rent. Soon after, the war boom made the money position easy. As a result, the landlords raised the rent four to eight times, and the first tenants found it profitable further to lease the cinemas to other parties on their own terms. This trend of not owning the building and being the exhibitors as a first leaseholder or the third has given a setback to the motion picture industry, and created many evils.

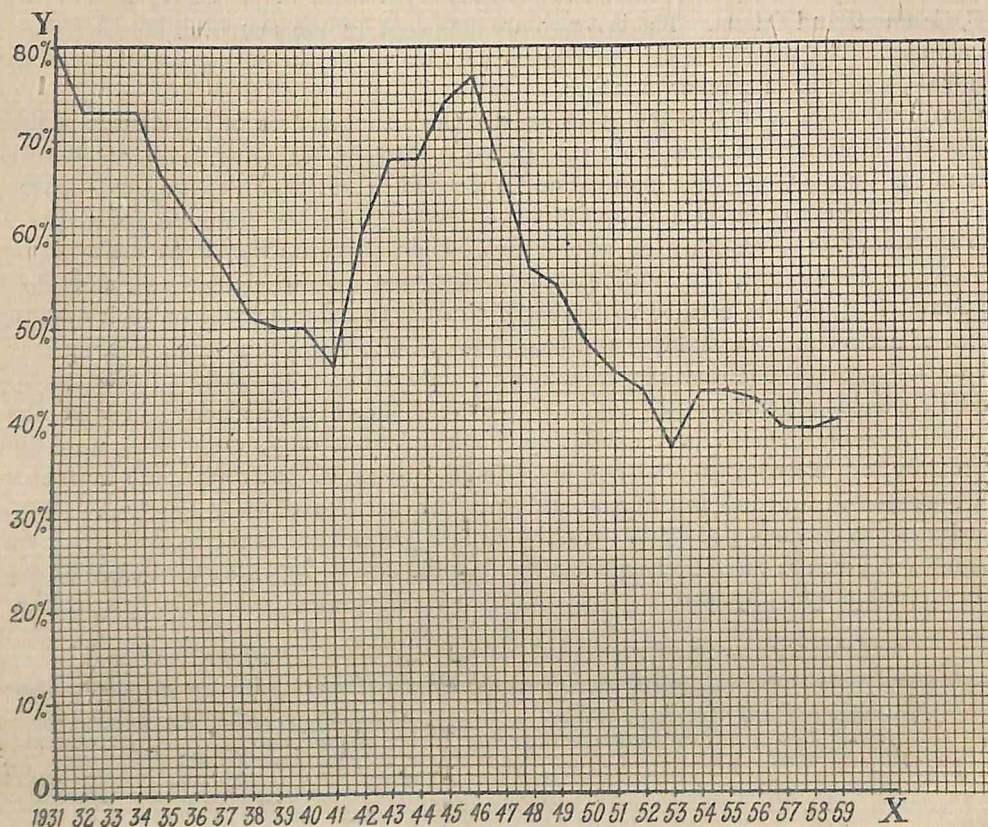
Indian cinemas are not strictly confined to exhibit films in a particular language. In early years, however, some cinemas were exhibiting English pictures only, while many were concentrating mainly on pictures coming out in regional languages. But after the independence, such cinemas started showing pictures of all types, irrespective of their language. However, the majority of the cinemas still exhibit Hindi pictures. Production percentage of Hindi pictures in the country is given in the following table to show the extent on which such cinemas depend, and is illustrated graphically also.

TABLE LXVII.—DISTRIBUTION OF HINDI AND NON-HINDI PICTURES

Year	Percentage of Hindi feature films	Percentage of Non-Hindi feature films	Year	Percentage of Hindi feature films	Percentage of Non-Hindi feature films
1931	82	18	1946	77	23
1932	73	27	1947	66	34
1933	73	27	1948	56	44
1934	73	27	1949	54	46
1935	66	34	1950	48	52
1936	62	38	1951	45	55
1937	57	43	1952	43	57
1938	51	49	1953	37	63
1939	50	50	1954	43	57
1940	50	50	1955	43	57
1941	46	54	1956	42	58
1942	60	40	1957	39	61
1943	68	32	1958	39	61
1944	68	32	1959	40	60
1945	74	26			

Note : Average of total feature film production per year is 297. Average of total Hindi feature film production is 115 per year.

Indian cinemas usually hold three shows per day. The screening time for one show is about 2½ hours. In certain cases four shows per day are also held after seeking the permission from the licensing authority and the District Magistrate.



GRAPH IX—DISTRIBUTION OF HINDI AND NON-HINDI PICTURES

This graph illustrates the percentage of Hindi feature films produced in the country, from Table LXVII. The lower portion brings out the share of Hindi feature films.

O—X represents years while O—Y represents the percentage of the feature films.

It will be seen from this graph that major portion of percentage is covered by Hindi feature films because it is the national language of the country and is widely spoken. Apart from it, Hindi feature films enjoy wide patronage among the audience throughout the country. Among non-Hindi feature films, films are produced mainly in eight languages.

Rates of Admissions

There are different classes in each cinema. The rates of tickets vary from class to class, and include the Entertainment Tax also. Irrespective of the economics of the cinema, the variety of seats provided and the class of clientele, the cinema tickets are generally priced at rates dictated by a tariff which has been framed for the whole State. Prices being fixed according to taxation slabs, the result is that in many cases the exhibitor has to increase his charges by 50% in order to get the slight increase to meet the mounting costs of working.

Box-Office Collections

TABLE LXVIII.—NET BOX-OFFICE COLLECTIONS IN INDIAN CINEMAS

(Figures are in lakhs of Rs.)

Year	Estimated Net Collections	Year	Estimated Net Collections
1942-43	586.11	1952-53	2,232.00
1943-44	993.45	1953-54	2,076.00
1944-45	1,153.26	1954-55	2,280.00
1945-46	1,278.82	1955-56	2,381.00
1946-47	1,255.39	1956-57	2,360.00
1947-48	1,320.43	1957-58	2,751.00
1950-51	2,185.00	1958-59	2,810.00
1951-52	2,337.00		

TABLE LXIX.—GROSS CINEMA RECEIPTS IN U.S.A.¹

Year	Gross receipts in \$	Year	Gross receipts in \$
1941	756,000,000	1951	1,193,000,000
1942	961,000,000	1952	1,134,000,000
1943	1,038,000,000	1953	1,197,811,000
1944	1,253,000,000	1954	1,275,000,000
1945	1,359,000,000	1955	1,286,000,000
1946	1,512,000,000	1956	1,298,000,000
1947	1,407,000,000	1957	1,150,000,000
1948	1,352,000,000	1958	1,170,000,000
1949	1,342,000,000	1959	(Estimated) 1,250,000,000
1950	1,247,000,000		

TABLE LXX.—CINEMA ADMISSIONS AND TAKINGS IN GREAT BRITAIN²

Year	Admissions millions	Gross Takings £ million	Net Takings £ million	Year	Admissions millions	Gross Takings £ million	Net Takings £ million
1941	1,309	65.0	52.2	1951	1,365	108.3	68.9
1942	1,494	87.2	64.0	1952	1,312	109.9	68.9
1943	1,541	103.5	68.8	1953	1,285	108.8	68.6
1944	1,575	111.8	72.1	1954	1,276	110.0	71.4
1945	1,585	114.2	73.4	1955	1,181	105.8	69.7
1946	1,635	118.3	75.9	1956	1,101	104.2	67.6
1947	1,462	105.4	67.7	1957	914.9	92.9	62.6
1948	1,514	108.8	70.0	1958	N.A.	83.1	63.4
1949	1,430	103.3	66.8	1959	N.A.	69.3	57.6
1950	1,396	105.2	68.0				

TABLE LXXI.—CINEMA ADMISSIONS AND COLLECTIONS IN JAPAN³

Year	Total Admissions	Total Collections at the Box-Office
1958	1,12,74,52,000	72,34,64,24,000 Yen. (About Rs. 96.46 crores)
1959	1,08,81,11,000	71,14,09,61,000 Yen. (About Rs. 94.85 crores)

¹International Motion Picture Almanac 1955, 1959 & 1960.

²The British Film Industry Statistical Digest : No. 2, June, 1955, Page : 17 and Board of Trade.

³The Motion Picture Producers Association, Japan.

Tables LXVIII to LXXI bring out that the box-office receipts have gone up by one quarter in the last four years, and further show the gradual increasing or decreasing tendency in the receipts in each country uniformly. This increase in box-office receipts is partly due to an increase in the number of cinemas and partly due to the increased cinema-going habit among the people. The daily attendance and the number of persons visiting cinemas per family in a month and expenditure on motion pictures per family, however, vary and differ from place to place and country to country. A more elaborate account of the cinema-going habit of Indian people has already been given earlier in Chapter 2.

In U.S.A., weekly attendance at cinemas was estimated at about 46,500,000 in 1958 and at about 48,000,000 in 1959. The average expenditure on cinema out of each dollar spent by every individual was 7 cents in 1959.

The number of visits to the cinema per person per year in Japan, in 1959, was 11.67, as against 12.26 in 1958. The amount spent per person was about 918 Yen (about Rs. 12.24) in 1959 and was 959 Yen (about Rs. 12.72) in 1958.

Profits of the Exhibitors

Exhibitor's income comes chiefly from the sale of admission tickets. In addition to it, he makes money from advertisements—from the exhibition of slides and commercial shots—and from the sale of refreshments. Entertainment tax is charged on every ticket without any bearing on the profit or loss of the exhibitor. So many other deductions are to be made before exhibitors reach to their net profits. They have to pay rent of the building, expenses on layout, rentals of the picture, electricity charges, various taxes and duties, rentals to the Film Division, salaries to the staff, publicity of the picture and wear and tear of the machinery with the replacement of carbons and other parts after short intervals. The following is a statement showing the breakdown of the cinema expenditure in comparison with that of America.

TABLE. LXXII—BREAKDOWN OF CINEMA EXPENDITURE¹

<i>Particulars of Expenditure</i>	<i>America</i>		<i>India</i>	
	Year 1955	Year 1959	Year 1955	Year 1959
HOUSE				
Rent, mortgage payments, light, power, telephone, depreciation etc.	21%	24.5%	18%	22%
STAFF				
Salary and uniforms etc.	27%	26.6%	20%	17%
SHOW				
Film rentals etc.	37%	36.4%	45%	44%
SALES APPROACH				
All sorts of advertisements.	9%	9%	6%	6%
PROFITS				
Operating profits before all taxes, but excluding Entertainment tax.	6%	3.5%	11%	11%

¹ American figures are from International Motion Picture Almanac 1955 and for 1959, from the Motion Picture Producers Association; Indian figures are from compilation of 120 replies collected personally.

TABLE LXXIII.—PROFIT AND LOSS ACCOUNT OF THE EXHIBITORS IN GREAT BRITAIN;
YEAR ENDING JUNE 30, 1952. £'000 UNLESS OTHERWISE STATED.

Size Group	No. in Groups	No. of admissions in millions	Gross Takings	Entertainment Tax	British Film Production Fund	Net Takings	Film Hire	Exhibitor's Share	Wages	Light & Power etc.	Repairs & maintenance	Insurance	Publicity	Depreciation	Misc. Costs
Under 251	154	7.7	562.1	103.0	3.7	455.2	131.7	323.6	137.2	35.3	34.7	3.2	22.2	11.0	29.1
251—500	891	100.2	7036.2	1806.1	119.4	5110.8	1615.4	3493.6	1576.2	377.8	314.5	45.4	188.9	124.7	387.6
501—750	1048	192.3	13242.5	4017.0	338.5	8887.0	2932.3	5954.7	2985.8	722.1	601.6	99.6	449.6	248.9	694.8
751—1000	889	239.3	17514.2	5690.5	480.1	11341.9	3944.5	7397.4	3436.0	893.4	646.3	108.5	481.0	311.8	984.1
1001—1250	587	205.6	16273.4	5608.8	444.9	10218.5	3654.1	6562.7	2889.8	798.9	777.8	81.0	460.8	274.7	767.8
1251—1500	331	142.9	12173.8	4395.0	336.0	7443.2	2690.7	4752.8	1937.7	656.1	416.7	61.9	322.4	207.2	545.8
1501—1750	262	142.7	13049.2	4901.2	351.1	7796.9	2880.4	4915.9	1747.3	648.2	340.6	57.1	301.8	211.6	493.9
1751—2000	205	130.0	12532.5	4934.3	330.1	7367.9	2737.8	4630.3	1598.6	626.2	336.0	43.1	317.8	211.7	422.9
Over 2000	203	165.7	17356.0	6770.1	427.9	10058.2	3442.5	6616.2	2127.2	988.4	374.5	66.8	480.9	298.4	615.9
TOTAL	4570	1326.3	109639.9	38126.0	2831.7	68679.6	24029.4	44647.2	18435.8	5746.4	3842.7	566.6	3025.4	1900.0	4941.9

Size Group	Total costs for owner exhibitors	Profit & loss for owner exhibitors	Rent	Total costs for lessee exhibitors	Profit & loss for lessee exhibitors
Under 251	272.7	50.9	44.2	316.9	6.7
251—500	3015.1	478.5	499.0	3514.1	— 20.5
501—750	5802.4	152.3	995.6	6798.0	— 843.3
751—1000	6861.1	536.3	1247.3	8108.4	— 711.0
1001—1250	6050.8	511.9	1098.9	7149.7	— 587.0
1251—1500	4147.8	605.0	828.8	4976.6	— 223.8
1501—1750	3800.5	1115.4	846.3	4646.8	269.1
1751—2000	3556.3	1074.0	846.9	4403.2	227.1
Over 2000	4952.1	1664.1	1193.6	6145.7	470.5
TOTAL	38458.8	6188.4	7600.6	46059.4	— 1412.2

Source : Cinematograph Exhibitor's Association Accountants. Kinematograph Year Book 1955 : pp. : 506 & 507.

To have a fair idea of the profit-and-loss account of the exhibitors, best efforts were made to collect such an account, but could not be had in this country. However, an estimated profit-and-loss account of exhibition side for each size group and for the trade as a whole in Great Britain for the year ending June 30, 1952, became available, and is given in the Table LXXIII.

Exhibition side, as a matter of fact, has always remained more profitable than the rest two—production and distribution. The exhibitor, on the whole, earns a good margin of profit. Table LXXII brings out that the exhibitors' expenses in India are lesser in comparison to American exhibitors. But truly speaking, his expenses come actually more, as total capacity of seats in the cinemas is much less than in other countries. Profits, however, are more of the Indian exhibitors, because of lesser investments and indifference to improvement possibilities in the cinemas.

Business Methods of the Exhibitors

Indian exhibitors secure the pictures directly from the distributors, and the conditions on which pictures are secured vary from place to place and exhibitor to exhibitor. As a general rule, the distributor gets more share on an average for the first two weeks, because of the pictures being new or in first run. Distributor's percentage, in such cases, is found to be more than 60%. The share of the distributors, however, is generally found to be less than 70% for the second, third and fourth run and foreign pictures. Distributors are mostly found to claim from 60 to 75% of the net box-office collections for the first two weeks and then 50% for the third week and 40% for the subsequent weeks when the picture is in the first run. But, in bigger cities like Bombay, Calcutta, Madras and Delhi, cinema managements have also been found charging fixed rentals for each week from the distributors. This tendency to charge fixed rentals per week for the cinema is the outcome of the Second World War, and now is at its peak at many places. At a few places, the exhibitors also take premium over and above the rentals fixed with the distributors. The exhibitors, in such cases, do not give a receipt for such payments, and the payments are not shown in the account books of the either party. In smaller places, and in case of those exhibitors who desire to exhibit a particular picture in preference to another, the distributors also do not hesitate asking for a minimum guarantee for the picture. In many cases, agreements are also made fixing a certain amount as the minimum for every week, which the exhibitor must get at the box-office for keeping the picture in exhibition. The amount taken for 'house protection' also provides a security to the exhibitor. In such cases, falling of the collections at the box-office below the 'house protection' figures means the taking off the picture from the exhibition irrespective of the agreement.

The practice of charging fixed rentals for the cinema or the 'house protection' figures enables the exhibitor to take away a fixed amount of money as his share without any consideration of the size of business done by a particular picture. It also provides an opportunity to the producers and distributors to secure a 'prestige' run of their pictures by 'padding' the cinema house. This practice of a 'prestige' run of the picture or of 'padding' the house is carried on mostly at those places, which are considered important from the business point of view and where the picture is not likely to do good business at the box-office. It, thus, enables the producers and the distributors to exploit those pictures which cannot do good business on merits. Such efforts, generally create a false air around the picture. The audiences, on finding a particular film in exhibition in a particular cinema for many weeks, feel tempted



to see it. And many unsuccessful pictures, in this way get, enough success at the box-office. But such tendencies have also harmed the motion picture industry, as many good pictures fail to get screening time in the cinemas on merits and have to suffer on this account. Even in many cases, where the 'house protection' amounts are given or the fixed rentals are paid, they prove so excessive that the distributors and the producers cannot get substantial gain out of the pictures. The net result, in each case, has been that the acclaimed success of the pictures and heavy collections at the box-office out of such efforts leave little margin of profit to the distributor and the producer, and, in many cases, even the cost of advertisements cannot be covered. But this practice, which was brought into being during the Second World War due to increased film production, poor quality of the pictures and shortage of cinemas in the country, has really proved a gold mine for the exhibitors.

Exhibitors also take pictures in 'block booking' from the distributors. Under this system, the exhibitor accepts the pictures in a group from the distributor. Exhibitors also indulge in 'blind purchasing', and in such cases, they have to accept even those films from the distributors which are either designated by a title or by a production number. As such pictures either remain only planned on paper or on the sets, the risk of the exhibitors is increased and the security of returns at the box-office becomes doubtful.

The position of the exhibitor is in a class by itself, as compared with that of the producer and of the distributor. Producers mostly make pictures on money advanced by the distributors who, in turn, take financial help from the exhibitors. But the exhibitor does not take money for his out-lay from either source. Exhibitors, at times, either fall prey to the tempting offers made and promising talks indulged in by the distributors or are lured by the promise of a lion's share in the weekly returns of the film, and advance heavy amounts to secure the pictures. Whatever the method of enchanting the exhibitor, once he parts with his money he is inevitably entrapped into the vicious circle, and has to continue parting with more and more money from all sources just to save the amount originally advanced from being wiped out.

Exhibitors are absolutely free to use their own discretion in selecting the pictures for their cinemas. The pictures which are star-crammed or directed by a very successful or popular director or based on popular novels and stories or having other popular ingredients are seldom refused for exhibition by the exhibitors. Pictures not falling in these categories suffer from the indignity of neglect at the hands of the exhibitors. The exhibitor, after all, is a businessman and he has to look for his profits above every other problem of the motion picture industry. Finding fault with the exhibitor, in either case, therefore, is not free from grave controversy. The release of a picture in a particular chain of houses cannot be of unilateral decision. The conflict arises, because the producer wants to have his picture released in a chain of 'A' type cinemas, and likewise every other producer also thinks in the same way; while, at the same moment, the owner of the chain of 'A' cinemas, before accepting the picture, goes into the question of the kind of business that is likely to come out of the soliciting picture. The producers and distributors, however, argue that such calculations on the part of the exhibitors are seldom correct. I feel that at the time of making this type of argument, the producers and the distributors forget that every businessman always guides himself by his expectations and judgment. Further, the exhibitor has every right—legal and moral—to consider the paper merits of the picture according to his own capacity and judgment before its acceptance. As he cannot go beyond his right, he cannot, too, force the producer to give a preferred run of the picture. The producer and the exhibitor cannot have the preferred run with advantage, since the motion picture industry practically cannot operate successfully under a system of

simultaneous releases. The decision was also given against the system of simultaneous releases by the U.S.A. Ninth Court of Appeals, when the court sustained the decision of Federal Judge Harrison dismissing the 436,187 dollar anti-trust suit brought by a cinema owner against ten distributors for not giving pictures in simultaneous release.

Producers and distributors suffer at the hands of the exhibitors due to the shortage of exhibition facilities. Today those exhibitors, who charge a fixed rental for their cinemas or take a guarantee by way of a 'protection' figure for the cinema, do not take personal interest in the screening of the picture at the cinema. They do not feel any necessity for it, simply because they have not to earn a percentage of the collections at the box-office; their earnings being secured under all circumstances. Formerly, exhibitors contributed much to the successful run of the pictures with their best efforts, because they felt at that time that the more a picture grossed at the cinema the more will be their share. This tendency on the part of the exhibitors cannot be decried, since the exhibitor is a businessman and, as such, he must cater to the desires of the people and must advertise the picture to the best advantage. This makes it necessary for the exhibitor to serve the picture on an attractive plate. But, today, all these basic things are invariably neglected and most of the exhibitors are no good showmen at all.

The position in this direction is acute, partly because the exhibitors enjoy a 'fixed rental' or 'protection' for their houses, and partly due to the common factor which was also visualised in survey conducted by Allied States Association of Motion Pictures and Exhibitors, supervised by Mr. Truman and Mr. T. Remhesch. This survey brought out the following conclusion: "Customer relationships of the film companies is another factor contributing to the problems that beset the industry. Other suppliers look at the retailer as a potential customer, a customer to be instilled with enthusiasm for the product that will be selling to the public, but when the motion picture producer meets the sales department of his company, he tells of his labour problems and his labour costs, the loss of the foreign market etc. Pessimism for the future of the industry keynotes these meetings depressed and certainly with no enthusiasm for the product they are to sell. Naturally if the salesman has no enthusiasm, he cannot instill enthusiasm in the exhibitor." This problem is all the more acute in our motion picture industry, and the producers should find out a remedy to solve such problems before the picture is put into the hands of the exhibitor.

Exhibitor and the Picture-Goer

The exhibitor is directly in touch with the picture-goer, and the patronage of the pictures depends on his incentive and efforts. The picture-goer in general is not expected to know how the picture is produced and what tribulations and difficulties are encountered in the way of production by the producers. It is the picture, as comes on the screen, that affects and influences the picture-goer. It is not unusual that good pictures are spoiled by bad exhibition, and bad pictures are improved by good exhibition. It cannot be under-estimated that the recreational and entertainment values of the picture for the picture-goers are enhanced or minimised by the overall atmosphere of the cinema. Cinemas actually are the show-windows of the motion picture industry, where a product is judged by the customers. This leads us to the conclusion that the conditions of the cinemas should be good enough as to attract more and more patronage. But, the general conditions of majority of our cinemas are awfully bad, as has already been seen in an earlier chapter. It can be well said that majority of the cinemas in this country do not seem to evince the slightest evidence of care for the comfort and convenience of the picture-goers from whose pockets the exhibitors receive their increasing flow of income.



Present Position in Exhibition

The profits of the exhibitors are more stable in comparison with the producers and distributors. 'Fixed rentals' and 'protection' figures at all key stations have gone up in exhibition. Pools and syndicates have been organised at several places which offer lesser terms, and monopoly centres are taking greater advantage of demand and supply. The 'fixed rentals' and 'protection' figures have affected not only Bombay, Calcutta, Madras and Delhi, but other key centres also. Pools and syndicates have made their presence felt practically in every circuit.

The ownership of the first run exhibition outlets carries overwhelming economic power. Films have to be shown in such cinemas to obtain high returns and is necessary for profitable exhibition elsewhere. The value of the film is perishable, the showing of film while it is new is important, and these factors, as a matter of fact, have fostered unusual trade practices.

The position in the exhibition in regard to amenities to cine-goers is deplorable. Exhibitors in big towns are making fantastic profits without having to exert much and without improving amenities for their patrons. Even in many of the main release houses in cities like Bombay, there remains a woeful lack of amenities. Exhibitors shrug off any suggestion for improvement with the excuse that they are not making enough money and that further investment in improving cinemas would not bring in proportionate returns. They do not care in this regard mainly because most of them get their terms from the middlemen to whom they sell playing time in advance, receiving all the money or a major part of it at the very outset and, more often than not, a substantial part of it in 'black'. They can improve their cinemas only in face of competition or under the compulsion of an act. Middlemen can be eliminated by the distributors if they insist on direct deals with the exhibitors.

Difficulties of the Exhibitors

Exhibitors face several difficulties and are subject to many handicaps. Many of the difficulties simply exist because the enforcement of rules and regulations does not rest with a single authority. The exhibitors will feel much relief if the rules become uniform for all places and their enforcement is centralised. The site must be required to be approved for making a cinema to avoid unnecessary trouble afterwards. The other difficulty is experienced, because majority of the exhibitors in this country are only tenants of the building owners. They have not only to pay heavy rents, but also to give the understanding that they would keep a Box reserved for the owners every time and would entertain passes for ten persons on an average per day. In addition to this, they have also to oblige many persons by giving them complimentary passes, free even from entertainment tax, and the refusal in many cases means inviting trouble in one way or the other. They have also to accede many a time to the requests of the district authorities for arranging benefit shows etc.

Responsibility for Bad Exhibition Facilities

The conditions of the majority of cinema houses are bad, for which the responsibility can be fixed on the Government, the exhibitor and the picture-goer. As a matter of fact, no one can escape the responsibility. The Government can do much by passing effective rules in this direction and enforcing them strictly without confusion and multiplicity. The main tug-of-war, is between the exhibitor and the picture-goer. Each is found to be putting blame and burden on the other. The picture-goer does not demand better comforts and does not

forgive the picture in the cinema where the conditions are bad. The handicap with the picture-goer is one of illiteracy and emotional impact of the pictures. Majority of the picture-goers have no respect for themselves, and like to stand in long queues for hours for the tickets under the heavy strokes of sun and police many a time. They cannot restrain their temptations of seeing the new picture, and to that end, they do not even mind the humiliation that they are required to undergo. The position on the other hand is that exhibitors feel their position secure once the licence is granted or renewed, and show utter disregard for the comforts of their patrons. Whenever any question of improvement is taken up, they blame the picture-goers for their assertive behaviour. While it cannot be denied that many picture-goers show disregard for decency in the cinemas, it is sure that things will definitely improve, if the atmosphere of the cinemas is brought up to the mark. This thing is not an outcome of habit, as when they go to a good cinema in a big city they are not found doing the same thing. Exhibitors must understand and realize that good surroundings tend to put a man on good behaviour.

Exhibitors' Associations

Exhibitors have one main association and several regional associations with the aims of improving the relations of the exhibitor with the producer and the distributor, and bettering their position on the whole. These aims, however, could not be realised effectively on account of the self-preservation of the members. As a result only a few arbitrations could be successfully carried on so far.

Need for Improvement

The improvement and rationalization of the livelihood of the people depend greatly on the betterment of environment. Lengthy movie shows not only are detrimental to the health of the people, especially of youths, but they also invite a decline in quality of Indian pictures. In view of such situation, efforts should be made toward improvement of the cinemas and cinema shows in order to contribute to the betterment of environment and rationalization of the people's living.

The following things can be enforced to bring effective results. (a) The unit hours for a show can be set 2 hours in principle. (b) The seating capacity in each cinema can be increased. (c) Ventilation, cleaning and other measures related to sanitation can be thoroughly enforced. Facilities can be improved and put in order. (d) Healthy cinema conduct can be stressed. (e) Uniform admission price in each class can be enforced throughout the country. (f) Youth movements can be organised to create a taste for pictures on a healthy scale. (g) Public relations can be created and improved.

The above mentioned points can be enforced in this method. (a) The understanding and co-operation of the film producers, distributors and cinema owners along with the people can be obtained by every possible means. (b) The co-operation of educational authorities and officials of Government agencies concerned can be sought. (c) The press and cultural organs can be asked to extend positive assistance. (d) Efforts can be made to improve public behaviour.

CHAPTER 15

Taxation and the Motion Picture Industry

Levy of Taxes

Every Government has to discharge certain obligations towards the modern civilized communities, and has to render certain services either voluntarily or under social and legal compulsion. Therefore, the basic concern of each Government has been with the income and expenditure of the State, and with the adjustment of the one to the other. It is, however, difficult to pass any judgment upon any operation of the Government in absence of any appreciation of the effects of the burden of raising the income and of spending the revenue. Besides the welfare of the community, which is carried on by all such actions of the Government it helps to achieve the transfer to purchasing power to a great extent.

Taxation, as a matter of fact, cannot be ascribed a legal penalty, but it is a contribution, though imposed compulsorily. I have used the word compulsory, simply because, many persons do not feel paying the taxes happily without a protest. Any tax, in whatever form it may be levied, is bound to produce a number of economic effects.

Our main consideration in this study is the motion picture industry of India, and when we take into account this industry from the angle of taxation, we feel that it is not free from a heavy burden of taxation. If we have to take a full view of the entire system of taxation on the motion picture industry, it must be looked at as a whole, before any final judgment can be passed. Various taxes have their effects on the motion picture industry, and a much stronger case can be made out for each tax. We, therefore, have to peep into the question with impartial judgment by means of graduation and differentiation. Out of the various taxes imposed on the motion picture industry, a few are the concerns of the Central Government, some fall within the jurisdiction of the State Governments and the rest are imposed by the Local Bodies in the following manner :—

Taxes Imposed by the Central Government

1. Import Duty. 2. Censorship Fees. 3. Fees for Storage of films. 4. Rentals on Documentaries and News-Reels of the Films Division. 5. Income Tax and Super Tax.
6. Excise levy on exposed films.

Taxes levied by the State Governments

1. Entertainment Tax. 2. Cinema Tax. 3. Tax on Advertisements. 4. Sales Tax.
5. Licence Fees for Cinemas. 6. Electricity Duty. 7. Property Tax.

Taxes realised by the Local Bodies

1. Show Tax. 2. Tax on Posters. 3. Licence Fees for various operations. 4. Licence Fees for storage of films. 5. Octroi and Terminal Duties. 6. Police Charges.

Import Duty

Incidence of customs duty falls upon those persons who consume the foreign goods. In regard to the motion picture industry, such duties are levied on raw-film, equipments, chemicals, make-up material and exposed films. Customs duty on raw-film is at the rate of 3 pies per foot plus a 5% surcharge on the total. It annually amounts to about Rs. 40 lakhs and works out at about 25% of the cost of the raw-film. Customs duty on equipments is at the rate of 5% *ad. velorem* on larger equipments and 10% on smaller ones plus a 5% surcharge. Customs duties on chemicals are levied on the recommendation of the Tariff Board from time to time, as most of the chemicals are being manufactured now in the country. Customs duty on exposed films is realised at the rate of 00.50 nP. per foot.

Customs duties levied on raw-film, equipments and make-up material are revenue duties, while on chemicals, more or less it is a protective duty. The levy of customs duties has been found in almost all the countries on raw-film, equipments, chemicals and exposed films, where these things are not manufactured. The only difference is found in the rates. Equipments, raw-film and make-up material, required in the motion picture industry, are charged at rates of duties similar to those charged for such items consumed elsewhere. It cannot, therefore, be argued that the duties are higher for the motion picture industry, and any special concession is necessary. No doubt, films provide a source of cheap entertainment to the masses, but the total duty paid on the raw-film comes to a negligible amount in face of the huge quantity required for a picture and the total cost of the film. Plans have already been finalised by the Government for starting the manufacture of raw-film in the country with the aid of a foreign manufacturer, and when the plant starts working, the duties on raw-film will have to be changed from revenue to protective duties. No concession otherwise can be justified in this regard. The import licence fees charged from the importers of these materials are in no way more than the schedule prescribed for all those who want to be importers in the country.

The case of the exposed films is a different one. Practically every country levies customs duty on the exposed films. The difficulty is only experienced in our country in regard to those films which are indigenous products, and are taken back into the country by the local producers. In their case the duty is generally more, as it comes to an excess of the actual cost of making a print. To be more true, the import duty on exposed films, when taken back into the country, is grossly fallacious, but when treated on par with other foreign films and the issue is considered in its classical form is logically respectable. The export of Indian films can bring a good amount of foreign exchange besides other advantages and, therefore, to stimulate an interest among the local producers some concession must be given to them. The loss in revenue will not be much in face of other advantages that will accrue from more exports of the films.

Censorship Fees

Censorship fees are levied in the following manner :—

35 mm film :—For a film of 2,000 ft. or below Rs. 5 per 1,000 ft. or a fraction thereof.

For a film exceeding 2,000 ft. Rs. 40 per 1,000 ft. or a fraction thereof.

16 mm film :—For a film of 800 ft. or below Rs. 5 per 400 ft. or a fraction thereof.

For a film exceeding 800 ft. Rs. 40 per 400 ft. or a fraction thereof.

Translation fee in addition to the examination fee is also charged, if the film is in some foreign language, subject to a maximum of Rs. 10 and a minimum of Rs. 5. The rate is Re. 1 per 1,000 ft. for 35 mm and per 400 ft. for 16 mm film or a fraction thereof.

Duplicate and extra copies of certificates are furnished at the rate of Re. 1 per copy.

If re-examination is desired by the applicant, he has to bear all the expenses of it.

Whenever a film is examined after the expiry of its scheduled time for the renewal of the certificate, the examination is done at half of the normal rates paid, otherwise the certificate is given on taking 1/10 of the normal fees.

Examination fees is refunded, if the film is declared as an educational film.

Censorship is essential for all the films that are to be exhibited under the Cinematograph Act, and is done for maintaining good taste and moral of the public. Besides, there are political reasons also behind censorship. It can be argued that if the Government feels its responsibility for maintaining peace and order or of preserving good taste and moral, censorship should be carried out without a specific burden on the motion picture industry. Censorship fee when viewed from this point becomes unjustified. But we cannot totally ignore the basic administration, which has to be maintained for the purpose and expenditure incurred on it. The actual figures of income out of censorship fee could not be had from the Government, and hence it is difficult to hold as to what extent the Government has to bear the burden of maintaining this work. But it cannot be disputed that the income of the Government out of censorship fees will be quite handsome in view of the existing rates of examination fee and the total footage examined each year. On appraisal of all this, the censorship fee seems excessive and should be reduced to half of the existing rates. It may not cover the total expenses that are incurred for maintaining the censor boards, but the difference, if any, can be easily met from other sources of revenue derived from the motion picture industry. The gap is not likely to be much and, thus, should not cause a grave concern to the Government.

Fees for Storage of Films

Entry 53 on the Union list covers, ".....substances declared by Parliament by law to be dangerously inflammable". Cinema films made from cellulose nitrate base comes under this category, and rules have been framed under the Indian Petroleum Act to regulate its storage and transport. Fee for storage is to be paid by the importer, producer or the distributor as the case may be. The fee is not important now, as most of the films are of the 'safety' base and do not come under the scope of the Act.

Rentals on Films of the Films Division

Every exhibitor is required to exhibit up to 2,000 ft. of film in each show and has to give rentals on it. He has to bear all the charges of packing, freight and for any loss or damage caused to the prints. The exhibition of such films is advocated to be essential for the benefit of the public. Till 1952, a rental of approximately 1% of the net collections was being charged.

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Thereafter the rates have been revised and rentals are charged to a schedule, which is fixed on the basis of the collections of the individual cinemas. The rate ranges from Rs. 5 to Rs. 150 per week depending upon the income of the cinema. The burden of the rentals is shared by the exhibitor to an extent of 50% and the rest is born by the producer and the distributor.

The schedule of rentals charged from cinemas for supply of documentaries and news-reels was revised from April 1, 1958. For cinemas whose average weekly earning did not exceed Rs. 499, the weekly rental was fixed at Rs. 2.50.

The revenue earned by the Films Division by way of rentals on the documentaries and news-reels is given in the table below :—

TABLE LXXIV.—REVENUE EARNED BY THE FILMS DIVISION¹

<i>Year</i>	<i>Total revenue earned</i>	<i>Total revenue earned by rentals only</i>
	<i>Rs.</i>	<i>Rs.</i>
1949-1950	N.A.	11,00,000
1950-1951	22,00,000	22,00,000
1951-1952	25,00,000	24,62,000
1952-1953	33,00,000	31,43,000
1953-1954	34,00,000	32,35,000
1954-1955	33,00,000	32,50,000
1955-1956	37,50,000	37,01,690
1956-1957	40,00,000	34,40,983 Up to 28.2.57
1957-1958	44,00,000	43,91,474
1958-1959	N.A.	37,46,156 Jan. to Dec 58
1959-1960	43,80,877 Jan. to Nov. 59	53,00,000

Note :—The total revenue includes the amount received by sale of prints and stock shots etc also.

The justification of such an exhibition and compulsory levy was also disputed in a court of law, and they were declared illegal. The aim of the court's finding was defeated by incorporating the compulsory exhibition of such films in a clause of the cinema licence. As the position stands today, the exhibition of these films is useful for the public and is also enjoyed by the audience. The exhibitor should not grudge, since he provides extra entertainment to his audience. The exhibitor should bear in mind that many time people just go to the cinema to see a particular documentary or a news-reel, and have to either leave the picture or pass time in it without any real enjoyment. The producers, too, should not feel aggrieved now, as they also get benefit at the moment by producing documentaries for the Films Division though much scope does not exist. So, if the motion picture industry of the country can help to some extent to meet the expenses of the Films Division or can contribute towards the cost of the prints, there is no alarm. It, however, does not mean that the Government should not take into account the initial purpose and continue to adhere charging heavy packing and freight charges, which even exceed the amount of rentals in many cases, from the exhibitors. Many exhibitors complained that from the last two or three years no agreements have been signed by the Films Division although stamp fees at Rs. 1.50 nP. has been collected from them every time. This sort of delay and negligence on the part of the authorities cannot be justified.

¹ Source : Annual reports of the years of the Ministry of Information and Broadcasting.

Income Tax and Super Tax

Income tax is payable by an assessee on the following heads : (a) Salaries. (b) Interest on securities. (c) Income from property. (d) Profits and gains of business, profession or vocation. (e) Income from other sources. (f) Capital gains. Income tax is not collected in the motion picture industry virtually at the source of income and, therefore, is felt more keenly. The persons get a demand note of collection from the authorities at a time when the consideration of tax payment is forced into the background of their minds. Each type of person in the motion picture industry has his/her own problems for this tax.

Since 1937, income tax authorities have adopted a basis for valuing films for the purpose of assessment of income tax on the returns derived by the producers and the distributors from their pictures. The earning life of a motion picture is considered to be three years and accordingly a deduction of 60%, 25% and 15% of the estimated cost of the picture during the first, second and third year of its exploitation is made. In this manner, the residual value of a motion picture is estimated at 40% of its actual cost at the end of the first year of its exploitation, at 15% at the end of the second year and the value being completely extinguished at the end of the third year. If a picture costs Rs. 6 lakhs and has earned Rs. 4 lakhs by the end of the first year, a sum of Rs. 3,60,000 will be written off on account of the cost of production and will be deducted from the income of Rs. 4 lakhs. The balance will be treated as the net income of the producer and will be taxed. The same method is adopted for the distributors and their assessment is based on amortisation of payment made to the producer.

This method of taxation may prove sound on the whole, but is surely hard and particularly for individual cases. Most of the producers in the country generally depend on one picture at a time, and they, by such a system, cannot take advantage of the loss which they may anticipate later on. On repeated protests from the motion picture industry, the income tax authorities have started giving special consideration to individual deserving cases, but no significant benefit to the producers have been felt by the motion picture industry.

Income of the exhibitors is arrived at after deduction of all the expenses and charges for renovation and similar things, but the scale of depreciation and periodical renovations are not allowed in a manner that is pleasing to the exhibitors. Other persons, who are found in regular employment on a fixed monthly salary in the motion picture industry, are taxed without any difficulty in the same manner in which persons in service are taxed. Persons, who work as free-lancers, submit their own returns to the authorities on receipt of a demand note according to their own intentions, and the assessing officer by exercising his own judgment determines the amount of tax in each case. The income of the artists is treated as personal and not as professional.

The question of taxing foreign distributors stands on a different footing, as most of them are the incorporated companies of the parent bodies existing in foreign countries. The issue of taxing them has also been taken in the court of law. In an income tax case of 'Universal Pictures', the Bombay High Court's Chief Justice Mr. Tendolkar in March, 1954, held that the most salient fact in the case is that the Indian company was 100% a subsidiary company and all the profits made by the company were paid to the parent company by way of dividends on the shares held by the American company. The Indian company was obliged to exploit films produced and sold by the American parent company and no other films. The agreement establishes a complete control over the Indian company by the American company and only the right to exhibit the films was sold. American company not only received the negative cost

and that of the positive, but remains virtually interested in the exploitation of the pictures. The conclusion was that both with regard to the part of the rentals paid by the Indian company towards the expenses as provided by the agreement and also with regard to the payment of 3 cents and 6 cents per foot of the film cost, there were profits which had accrued for or arisen to the non-resident American company through or from the business activity of the Indian company as contemplated by section 41 (1) of the Indian Income Tax Act.

The Film Enquiry Committee of 1951 also examined the position of taxation on the motion picture industry, and remarked, "We would recommend to the Income tax authorities a revision of the present procedure and the adoption of this formula which we consider more suitable in keeping with current conditions :—

1st four months.....	10% per month.
2nd four months.....	6% per month.
3rd four months.....	3% per month.
4th four months.....	2% per month.
5th four months.....	2% per month.
6th four months.....	2% per month.

Alternatively, the producers and the distributors may be permitted to pay income tax provisionally as they earn their revenues and the assessment may be re-adjusted at the end of 24 months from the date of release."¹

The question was also taken up at length by the Taxation Enquiry Commission, which published its report on 28th February, 1955. This commission also agreed to the suggestion of the Film Enquiry Committee of 1951 as far as the amortisation of the payment made by the distributor to the producer and the spreadover of the cost of the film over a period of 24 months is concerned. Special treatment to artists in assessment, however, could not be advocated by this commission also. The issue of changing the equipments by the exhibitors was justified in the existing manner and was declared quite sufficiently justified.

A study in regard to taxes was also made in Hollywood, and it showed that income tax is assessed after agent's fees, business expenses, charitable contributions, outlays to dependents and other deductions have been subtracted from the gross income. Since these deductions vary widely from case to case, there is no graduated pattern in the table given below :—

TABLE LXXXV.—GRADUATED PATTERN OF INCOME AND TAXES IN HOLLYWOOD²

Case	Income 1938 \$	Total taxes \$	All taxes as percentage of income
A	16,721.42	1,406.70	8.4
B	19,200.00	400.00	2.1
C	25,589.77	2,672.68	10.4
D	31,484.22	1,455.68	4.7
E	38,545.92	3,896.68	10.1
F	39,307.52	2,983.18	7.6
G	40,077.08	2,206.52	5.5
H	41,997.45	6,900.89	16.5
I	46,000.00	5,100.00	11.1
J	78,250.00	8,444.58	10.8
K	104,096.19	20,667.92	19.9
L	105,554.90	8,379.21	7.9
M	121,492.95	24,255.19	20.0
N	129,000.00	13,400.00	10.4
O	134,739.70	29,791.60	22.1
P	220,000.00	75,110.00	34.1

¹Film Enquiry Committee Report 1951 : p. : 206.

²Rosten : Hollywood : p. 92.

The author concluded his observations thus, "Hence the vocabulary of financial counters is instantly strange and threatening ; statistics don't belong to their universe ; figures are unnatural interlopers. The Hollywoodian's reaction to taxes is not that he pays a sum, established by law, for governmental services and necessities ; he feels, instead, that there is a conspiracy of envious politicians who are deliberately singling him out for reparations."¹

In U. S. A., the Federal Tax, Income Tax and Excess Profits Tax from the motion picture industry totalled :—

1929.....	\$ 10,000,000
1933 ..	\$ 3,000,000
1939.....	\$ 12,000,000
1946.....	\$ 135,000,000
1949.....	\$ 51,000,000 ²

TABLE LXXVI.—TOTAL SALES, INCOME AND TAX LIABILITY OF MOTION PICTURE CORPORATIONS IN U.S.A.³

Year	Corporate Sales in \$	Corporate Income after Taxes in \$	Corporate Taxes in \$
1942	1,149,000,000	77,000,000	79,000,000
1943	1,327,000,000	103,000,000	156,000,000
1944	1,488,000,000	102,000,000	156,000,000
1945	1,574,000,000	101,000,000	147,000,000
1946	1,823,000,000	187,000,000	135,000,000
1947	1,942,000,000	140,000,000	100,000,000
1948	1,864,000,000	63,000,000	56,000,000
1949	1,857,000,000	79,000,000	66,000,000
1950	1,826,000,000	57,000,000	52,000,000
1951	1,820,000,000	51,000,000	49,000,000
1952	1,695,000,000	36,000,000	43,000,000

Note.—85% of the volume of business of the industry is done by incorporated companies enterprises.

Evasion of Federal Income Taxes by film-stars, who resort to the practice of going abroad for extended periods to make films, is commonly noticed. Present law, however, exempts income received in any 18 months period, if the tax payer spends 17 months of the time abroad for extended period to make films. But, from July 1, 1953, a measure was put to stop it. It could, however, not affect the small wage earners, who do not get more than \$ 20,000 per year. This concession was to help Government work carried on abroad. Most of the persons working in the motion picture industry in America and other countries went into film production to pay Capital Gains Tax rather than Income Tax.

Investigations in the Indian motion picture industry, as also personal interviews, disclosed that 98% of those working in the industry and paying these taxes are not satisfied with the methods and manner of assessment, which in their opinion cause much harassment and inconvenience. They, therefore, deliberately indulge in activities which can easily free them from the liability of paying much money into these taxes. Among the common activities that prevail at the moment are the exaggeration of the figures of expenses and the receipt and payment of contract amounts in 'black'. Both these aspects have already been taken up in detail in another chapter. They, as a matter of fact, do not pay the actual amount of the tax due to them, and out of evasion save the major liabilities.

¹Rosten : Hollywood : p. 91.

² and ³International Motion Picture Almanac 1950 and 1955.

Film-stars, music directors and play-back artists, in particular, suffer on account of the echo of reports that they receive high salaries. These persons, no doubt, earn more than they can expect elsewhere in other vocations, but to be true, reports of their enormous earnings are also greatly exaggerated. It is not so in the Indian motion picture industry alone, but can be noticed in the motion picture industry of other countries also. It is not long ago when Miss Yvonne Mitchell was reported to have signed a £28,000 contract. In fact, the contract was for seven years, renewable each year, but she received only £1,000 in the first year and the contract was not renewed. In India, cases have not been rare in which film-stars were found working with lesser amounts in a picture than the figures presented through rumours. Besides it, in many cases, full payments are also not received by the film-stars, though the leading artists do not experience such an exigency.

Most of the persons deliberately indulge in other activities, mainly in production, just to reduce their tax load. Without much justification they incur, at times, heavy losses for the sake of showing a deduction in their gross income.

Film-stars have complained that because their earnings vary sharply from year to year, the tax paid in a year of high earnings is excessive. They suggest that their earnings be prorated over a period of four years to arrive at an equitable average income and tax. They further alleged that their earning powers are short-lived and, hence, they are simply penalized in taxes for their short spanned careers. Female film-stars have also complained that they do not get proper tax allowances for learning dancing, clothes, parties and entertainments, over which they have got to spend huge amounts just to live up to their prestige and position in society.

In every sphere of business, earnings vary year to year. The only difference is that it exists in an abnormal ratio in the earnings of the film-stars. Their earning powers are also short-lived in comparison with those in other sectors. The question of granting allowances for certain items necessary for their prestige may be considered for relaxation, but it is not very important in face of the fact that they are mostly found extravagant in their expenditure in a passion to create an air of glamour around them. All these issues need consideration and sympathetic treatment at the time of assessment, but are not very relevant and important till a true picture of earnings is at hand, and the system of the receipt and payment in 'black' is completely abolished in the motion picture industry. It can, however, be not overlooked that evasion in taxation is not uncommon in other professions too.

It has been said that income tax tends to check saving in the motion picture industry. I do not fully agree with it. While looking for justification, one should bear in mind that income is a better basis for tax assessment than the capital value of the property. Out of the personal investigations, I noted that the burden of this tax is not felt equally by all the persons in the motion picture industry; simply due to differences of taste and temperament which exist among the persons even though their incomes and positions are the same. From the standpoint of ability to pay, persons working in the motion picture industry and in particular the film-stars, have no ground to grudge. While taxing film-stars, however, two points are significant. The first is their 'undeservedness' in the sense that wealth, in most of the cases, accrues to them without rendering any or at any rate any equivalent service in return, and the second is 'unexpectedness', as they can start claiming the utmost ladder of fame at any moment.

We also cannot ignore the consideration if the income tax and super tax levied on the motion picture industry render any effects on ability to work and save, on desire to work and save, and indirect effects on ability and desire to work and save. The first maxim, ability to work, can only be hampered, if the efficiency is reduced due to taxation. Any reduction in

their incomes, as a matter of fact, does not matter much, and even it would not decrease the ability to save on their part, though any excess may reduce it to some extent. The effects of any tax upon desire to work and save depend on the nature of individual reactions to taxation. Such a reaction is the outcome of the efforts and sacrifices which one makes in order to earn his/her income. In the motion picture industry, one's income can be only the net income after deduction of taxes. Film-stars usually have many dependents to maintain, and if they really feel that their income is not enough for the taxes, they would certainly be pressed to work harder. They are well-known for their extravagant expenditure, so desire to work and save for the sake of indulging in vainglorious activities cannot be much. And the desire to increase the income as a means of power and success will always be among them.

Entertainment Tax

Entry 62 in list II of the VII schedule to the Constitution confers on the States the authority to levy taxes on luxuries including taxes on entertainments, amusements, betting and gambling.

Wide differences in rates of Entertainment tax exist in the States. Bombay (now Gujrat and Maharashtra), Madras and Bengal have the medium rates, though in case of Bengal rates increase rapidly for the higher priced seats. Bihar, Madhya Pradesh and Uttar Pradesh charge a high rate of tax for lower seats also. Assam and Orissa charge lower tariff than other States. Bengal and Uttar Pradesh also provide exemption for 00.12 and 00.19 nP. seats respectively. There again exists wide variation in the methods of assessment and collection. Usual method of collection is to charge a tax on each ticket sold, but, in some cases, a cinema is also assessed to a fixed sum per week. In case of each ticket, the methods of collection again differ. In many cases, amount of tax is shown in print, while in others tax is affixed by way of stamp. Sometimes rubber stamp is given for the tax on each ticket. In certain cases, tax is fixed on the accounts and according to tickets sold. Evasion exists practically in most of the States.

TABLE LXXVII.—ENTERTAINMENT TAX COLLECTIONS IN INDIA AND BRITAIN¹

Year	Collections in India Rs. lakhs	Collections in Britain £ million
1940-41	42.27	6.7
1941-42	46.65	12.8
1942-43	66.27	23.2
1943-44	143.03	34.7
1944-45	229.21	39.7
1945-46	259.89	40.8
1946-47	246.96	42.2
1947-48	290.86	37.7
1948-49	448.36	38.8
1949-50	542.72	36.5
1950-51	723.00	36.8
1951-52	777.00	37.3
1952-53	739.00	38.1
1953-54	684.00	37.4
1954-55	754.00	35.9
1955-56	788.00	33.4
1956-57	775.00	33.9
1957-58	902.00	27.8
1958-59	907.00	15.9

¹Indian Motion Picture Producers Association and the State Govts. Reports for Indian figures, and the British Film Industry Statistical Digest No. 2: June 1955: p. 17 and the British Film Producers Association Executive Council's 18th Annual Report 1959-60: p. 10 for Britain.

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TABLE LXXVIII.—TOTAL COLLECTIONS OF ENTERTAINMENT TAX IN JAPAN

Year	Total Entertainment Tax
1958	15,817,842,000 Yen. (About Rs. 21.09 crores)
1959	14,462,094,000 Yen. (About Rs. 19.28 crores)

Figures in regard to the American film industry could not be available. However, total contribution to the national income by all branches of the film industry is given to consider the impact of the taxes.

TABLE LXXIX.—CONTRIBUTIONS OF AMERICAN FILM INDUSTRY TO THE NATIONAL INCOME

Year	Contribution to national income by all branches of the film industry
1955	\$ 926,000,000
1956	\$ 891,000,000
1957	\$ 836,000,000
1958	\$ 797,000,000

Entertainment tax, as a matter of fact, has provided the highest source of revenue to the State Governments. The issues arising out of this tax were also examined by the Film Enquiry Committee of 1951, and the following observation was made, "We recommend, therefore, that Entertainment tax should be levied in the case of admission to all classes of seats at a fixed percentage of the gross price of admission and that no exemption should be granted in the case of any seats. A flat rate of 20% on the gross would give the industry a certain measure of relief in most cases, but would not affect the revenues appreciably."¹ The Committee further said, "Assessing the tax on the gross ticket value instead of the net figure not merely eliminates all anomalies, but has the psychological advantage of making the tax appear lower than otherwise i.e. a tax of 25% on net charges is the same as a tax of 20% on gross charges, but the apparent incidence is less. On this basis, the revenues will not be much less than at present, and in all probability may be more. But it gives the exhibitor considerable freedom in fixing the rates."²

The Taxation Enquiry Commission, however, while not agreeing in full with the Film Enquiry Committee recommendations, observed that slab system should be abolished and percentage basis be adopted. It could not agree with a uniform rate of 20% on the gross ticket value as proposed by the Film Enquiry Committee of 1951, and left the issue of fixing percentage to the discretion of the State Governments. It, however, suggested that the percentage grades preferably be split into not more than three grades.

The total amount collected in entertainment tax indicates the people's ability to spend on entertainments. This tax is mostly progressive between rich and poor, but the very nature of a graduated scale of rates, and that every cine-goer is being charged at the appropriate rate according to his/her capacity reduces the regressive nature of it on the whole. Each cine-goer

¹ and ²Film Enquiry Committee Report 1951 : p. 204 and 205.

has to make a proportional sacrifice. It also falls in relation to ability to pay. If an exhibitor fails at the box-office show of a picture either owing to heavy rentals paid to the distributor or due to the lack of adequate appeal of the film, the broad conclusions that emerge are that the entertainment tax has its regressive pressure hard hitting the motion picture industry. The factors that attract the public at the box-office are again highly relevant here. The comprehensive examination of the effects of the entertainment tax has never been made. Probably on a balanced view it may not be admitted that this tax has a regressive pressure. If we approach the general conception prevailing about this tax by taking two pictures in examination and their collections at the box-office, it may not be difficult to note the popularity of one picture more than that of the other, and may be called at right angles to each other. This basis for examination is most easy and empirical, and leads us to the conclusion that the tax does not alter the success of a picture; what really affects is the quality of it.

As this is a tax which is passed on to others, its effects are often misunderstood. This tax can be said to have unpleasant effects only if it dissuades the cine-goer from seeing a picture. Even if we consider from the point of view of the consumer, we cannot ignore his/her capacity to pay without suffering and capacity to pay regardless of suffering. The effect can be unpleasant, if the tax is a diminution of his/her economic welfare or is in excess of his/her capacity to pay. How much tax one wants to pay depends on so many considerations in this case. How much a particular cine-goer can afford and hence, how much taxation he/she can advantageously bear, obviously depends upon the craving of the cine-goer for a particular picture. It is the fancy of the payer which can be called his/her fair measure of his/her capacity to pay.

We cannot wholly assume that if the collections at the box-office are falling, the entertainment tax is excessive. If the cine-goer does not see a picture only due to the entertainment tax, then his/her taxable limit can be considered to have reached the highest point. In regard to seats, we have to see the confusion that surrounds between relative and absolute capacity to pay. The rates of this taxation and collection existing in different countries submit a mere secondary information with no direct bearing on the right issue. The liability for payment of the tax is open and depends on the tax payer's willingness to pay. We should not, therefore, consider this issue from the angle of 'taxable capacity', as it proved to be a myth in our case here, because the proportional benefit is also derived.

Even though the cine-goer pays entertainment tax, and the exhibitor is in no way affected in his percentage of share in the profits, the increase in the tax will certainly discourage the cine-goer from visiting the pictures more often; and this will do harm ultimately to film production as a whole. The figures of this tax in collection in this country as well as in other countries, where the rate is high, bring out that the overwhelming handicap of this tax every year could destroy the motion picture industry. The purpose of the Film Enquiry Committee of 1951, while making recommendation on this tax, seems to be that there should not occur any loss to the Government in revenues and the outwardly relief be accorded to the motion picture industry and the public alike. The issue does not seem to be examined on basic principles. The Government should always bear in mind that the burden of this taxation has been felt in almost all the countries where the rates are high, and much loss to the cinema business has been done. The fall in attendance at the cinemas, as proved by the pioneers of the motion picture industry, cannot be attributed to the impact of the Television alone. It should, therefore, be realised that in an attempt to extract more revenue at the box-office it does not kill the goose that lays the golden eggs. In our country this tax must be levied on a lower scale on all the lower class seats, as the majority of the persons visiting cinema shows more

frequently fall in the lower economic group, and the success of the cinema business mostly depends on them.

Excise Levy on Exposed Films

Excise levy on exposed films was imposed on the producers from April 1, 1960. The rates of the levy under Clause 32 (2) of the Central Excise Tariff are as follows :—

TABLE LXXX.—RATES OF EXCISE LEVY ON EXPOSED FILMS

<i>Description Feature films, Advertisement 'Shorts' and films not otherwise specified</i>	<i>Amount Of a width 30 mm or higher Per Metre</i>	<i>Amount Below 30 mm in width Per Metre</i>
First 5 prints of each picture	10 nP.	7 nP.
Next 5 prints of each picture	15 nP.	10 nP.
Next 15 prints of each picture	20 nP.	13 nP.
Next 25 prints of each picture	25 nP.	17 nP.
On the rest of the No. of prints of each picture	30 nP.	20 nP.

Feature films, advertisement shorts and films not otherwise specified, which conform to the description in the schedule above in regard to width and the number of copies, will be assessed to duty at the rates specified above provided they are cleared for home consumption within twelve months immediately following the month of certification by the Censor Board. However, copies of films which are cleared for home consumption after twelve months immediately following the month of certification by the Censor Board will be assessed to duty at the rate of 15 nP. per metre if they are of a width of 30 mm or higher and at the rate of 10 nP. per metre if they are of a width of below 30 mm.

Films cleared for export either under bond or under claim for rebate of duty will be assessed to duty at the tariff rate and not at the concessional rate specified in the table above.

Educational films, children's films and films not exceeding 9.5 mm in width have been exempted from the whole of excise duty. The producers of educational films should produce a certificate from the Central Board of Film Censors and the producers of children's films from the Children's Film Society to this effect. News-reels and shorts not exceeding 500 metres in length are also exempted, assessable to duty under item 32 (1) of the Central Excise Tariff from so much of the excise duty leviable thereon as in excess of 6 nP. per metre if they are of a width of 30 mm or higher and of 4 nP. per metre if they are below 30 mm in width.

The exposed films can be cleared from the laboratories now only after the payment of the duty. The average duty payable per print for a Hindi feature film at 40 prints rate works out at Rs. 850 per print to the minimum.

Examination of the Excise Levy

It is a specific tax on a commodity no doubt, but still a direct tax on the producer which cannot be passed on in whole or in part to the consumer. It does not make the total direct real burden as small as possible and, thus, fails regarding the scope of 'the principle of minimum sacrifice'. It can also be objected on grounds of 'equity' or 'fairness'. The payment of it would mean a greater sacrifice of economic welfare for a smaller producer than the bigger one and, in the same manner, for a producer making a film in regional language than of a Hindi

film. A producer with a film of small budget or having a limited market will have to pay a much larger proportion in comparison to other with a film of high budget or having a wider market. As all the producers have not to make proportional sacrifice, it cannot be called progressive between rich and poor and is of a regressive nature on the whole. As a regressive tax, too, it cannot be justified on the principle of 'equal sacrifice' for it tends to increase the inequality of incomes.

It further fails in relation to 'ability to pay'. If we take the capacity to pay without suffering and capacity to pay regardless of suffering, the effect proves to be unpleasant, as it is either a diminution of the producer's economic welfare or is in excess of his capacity to pay. The taxable limit of the producer also reaches to the highest point as soon as he wants more and more number of prints. Regarding the confusion between relative and absolute capacity to pay, it would tend to discourage the producer from having more prints due to its overwhelming pressure. Any check to production as a result would be a clear economic loss.

The best tax is which is least felt and causes the least inconvenience and conscious sacrifice to those who pay it. The levy claiming more than half the cost of the film print falls in the category of 'much felt' tax and the burden becomes objective. As soon as the producer is compelled to order for lesser number of prints, he makes a sacrifice of economic welfare. Complexity in methods of collection further involves much cost and trouble to those from whom it will be collected.

Any person's reaction to taxation is largely governed by the elasticity of his/her demand for income in terms of the efforts and sacrifices which he/she makes in order to obtain his/her income. A producer plays with lakhs of Rupees to make a few thousands and as a result of this tax the efforts of the producers will give lesser returns than before. Therefore, it is bound to look all the more crushing. Above all, it is a tax in return for which no direct and specific 'quid pro quo' is to be derived by the payer. To apply that it is a tax on commodity the consumption of which is not strictly necessary would be misleading. Any increase in the price of cinema tickets is likely to cause evil effects.

When we measure the relative ability of the industry to pay by the relative effects of the payments, not only upon distribution but upon production and, indeed, upon the whole economic welfare of the industry, we find the excise levy wholly unfair. It can alone be justified under widespread confusions based on national sentiments at the expense of the industry. But when the economic position of the industry is such that it requires and should be a source, not of public revenue, but of public expenditure, such a justification becomes ludicrous. Therefore, the excise levy can only be called an amusing intellectual toy and not a practically useful instrument for economic self-sufficiency.

Theatre Tax

This tax is prevalent in some Provinces only, and it cannot be categorised under double taxation on the motion picture industry. The rate of taxation differs widely and is not much at any place. The Taxation Enquiry Commission thought that there exists a legitimate scope for the tax and it must be extended. This tax is not in vogue at all the places at the moment, and the repercussions of its levy can only be felt when it is enforced at all places.

Sales Tax

This tax is charged on the sale price of the goods, and on an average comes to 00.07 nP. per

rupee. For some time it was also charged on the processing of films, but the Sales Tax Appellate Tribunal of Madras in a case of Messrs. Vikram Laboratories declared that Sales Tax cannot be charged on the processing of films. Sales Tax is in levy on most of the articles in the country and the rates are also similar. But as it is not appreciably high for the motion picture industry, it is not very important.

Licence Fees for Cinemas

Licence fee is charged for the issue of licences for the operation of cinemas and is found quite exorbitant in many cases. Licence fee, as a matter of principle, should not be in excess of what is necessary to cover the approximate cost of the work involved.

Electricity Duty

Electricity duty is charged as per rates that exist for every person in the country. As the motion picture studios and the cinemas have the power connections, they are required to pay lesser charges than the ordinary rates. The motion picture industry cannot, therefore, be justified in demanding a special concession for it in this regard.

Show Tax

This tax is not a levy on income or profits, but is a tax on each show. It is a sort of double taxation and falls within the purview of entertainment tax. This tax is levied by the local municipalities. In many cases, this tax is authorised by the State Governments. According to the principles of taxation, it is wholly unfair.

Advertisement and Posters Tax

It is imposed by the respective municipalities, and as most of the advertisement is carried on by the cinemas in the cities, the bulk amount of the tax is realised out of the cinemas. Cinema owners, as a matter of fact, should not mind for it, as this tax is not levied especially for them.

Octroi and Terminal Duties

Such duties are levied on films in transit from one place to another, and vary from place to place. Part B States levy customs duty also, but is expected to be abolished very shortly. As motion pictures are not a commodity for consumption at a particular point and the utility of the motion pictures is not completely exhausted at one stage, they should be exempted from such duties.

Police Charges

In certain States, authorities charge something for posting police outside the cinemas for maintaining law and order. Such charges from the cinema owners cannot be justified unless the cinema owner himself desires to take the benefit of exclusive service of a police man.

Need for Improvement

Indian motion picture industry so often faces depression for its owls inland does not



hesitate ascribing most of its shortcomings to the burden of taxation. Majority of the persons in the industry do not seem to possess any keener incentive to make any provision for the future.

Who actually feels the incidence of taxation of the motion picture industry is generally misunderstood. Income tax and entertainment tax definitely impose a heavier subjective burden on the motion picture industry. Burden of these taxes is not objective, since they do not create variations in the loss of resources of the economic situation of the tax-payer.

There is thus a large number of taxes, and their evasions are comparatively easy in the motion picture industry and such evasions are more difficult to deduct readily. As most of the taxes are not levied purely for the motion picture industry, they usually do not involve a large amount of vexation in collection and cost. The issue of multiplicity of taxes on the industry has been a controversial topic according to opinions not exclusively economic. Taxation should come under Central Government and a uniform policy should be adopted. The Government should also note that majority of the persons are afraid of taxes. As fear is the greatest enemy of man, the Government should try to remove it and should adopt a policy of encouraging persons to make payment of the taxes honestly.

CHAPTER 16

Government and the Motion Picture Industry

Power of the Government

Central Government acquires the power of final say in the motion picture production by virtue of entry 60 of the Union list, which assigns a complete authority to the Centre to sanction Cinematograph films for exhibition. Ministry of Information and Broadcasting is the controlling authority of all the matters of the motion pictures in the country. Films Division and Central Censor Board come under its purview. The motion picture industry in the country is mainly governed by the Indian Cinematograph Act of 1952, as amended in 1959 and the rules made thereunder. Besides this Act, there are several other acts which are applicable to the industry and have been taken up elsewhere. It is, however, significant to note that there is no law to restrict motion picture production, the employment of foreign labour and capital in the industry within the country.

Appointment of Film Enquiry Committees

The Government has been fully alive towards its responsibility and has appointed Film Enquiry Committees to examine all the aspects and affairs of this important industry. It is, however, altogether a different thing that the Film Enquiry Committees could not do full justice and discharge the responsibility entrusted upon. The first Film Enquiry Committee was appointed in the year 1927, under the Chairmanship of Dewan Bahadur T. Rangachariar, and its report was submitted in 1928. Important recommendations of the Committee were:—

1. Constitution of an All India Board of Film Censors.
2. Formation of a Central Bureau of Advisory Committee.
3. Financial aid to the producers.
4. Abolition of import duty on raw-film.
5. Construction of more cinemas in the country.
6. Reduction in entertainment tax.

None of these recommendations could, however, be implemented by the Government, and after independence of the country, another Film Enquiry Committee under the Chairmanship



of Shri S. K. Patil was appointed in 1949, and its report was published in October 1951. Recommendations of this Committee can be broadly classified into three main categories: (a) Those recommendations which were supposed essential to stabilise the motion picture industry. (b) Those recommendations which were considered necessary to remove the industry's existing disabilities. (c) Those recommendations which were advocated in general. Main recommendations under each category can be summarised as:—

First Category

1. The Committee suggested a new organisational structure for the motion picture industry. Government was advised to form a Film Council to regulate and supervise the affairs of the industry. Separate panels were advised for the assistance of the Council, and it was supposed to serve as liaison between State Governments and the Central Government to keep uniformity in matters and policies concerning the motion picture industry. Council was suggested to be a body of 18 members, which were to represent the motion picture industry and were to come from all walks of life. The expenditure of the Council was advised to be met by a cess on imported raw-film and exposed film and from the contribution out of the entertainment tax collections up to 10%.
2. Formation of a Production Code Administration was advocated as prevalent in U.S.A.
3. Formation of a Film Finance Corporation was suggested with a floating capital of Rs. one crore, which was suggested to be raised out of the motion picture industry, Government and public support. It was suggested that a producer with 25% of the finance with him, could approach the Production Code Administration for an advance and could receive it on its approval. It also had the provision for collecting fees for the issue of licences and for receiving nominal contributions from subsidiary associations.
4. The set-up of an Export Promotion Corporation was advised to supervise and stimulate export of motion pictures to continental countries.
5. Formation of an Institute of Film Technique and a Central Institute of Film Art was also advocated under the direct supervision of the Film Council.

Second Category

1. Entertainment tax was suggested to be at 20% on gross collections.
2. Censorship fee was suggested to be reduced to nominal, and it was felt that the Government should bear the expenses of the Boards.
3. Octroi charged on motion pictures meant for exhibition was considered uncalled for.
4. Police charges prevalent in many cases were not approved.
5. Licence fee charged for storage of films was approved to an extent of covering the cost incurred in the work, and the source in the form of a revenue was not approved.
6. Any form of double taxation was not justified.
7. A more rational method of assessment of income tax on the motion picture industry was suggested.
8. Re-importation fee on Indian motion pictures, when taken back into the country, was not approved.
9. Increase in the number of cinemas was considered essential and urgent.
10. Protection from foreign films 'dubbed' versions was outlined.

11. Pictures placed under the Censor category 'For Adults Only' were recommended to be allowed for seeing by youngsters if accompanied with their parents.

12. The responsibility of enforcing the rules regarding the seeing of 'A' type pictures by the teen-agers was advocated to rest with the State Governments and not with the exhibitors.

Third Category

1. Manufacturing of raw material in India was considered most essential.

2. Necessity for starting a training institute was felt.

3. The institution of awards to the best films produced in the country was thought necessary.

4. The period of validity of a Censor certificate in respect of a film was considered correct for five years only.

I need not say anything in respect of these recommendations, as they have already been dealt with at suitable places in this study. It is, however, significant to note that on 19th May, 1954, Dr. B.V. Keskar, Minister of Information and Broadcasting, presented a statement to the Parliament for the action to be taken on the recommendations of the Film Enquiry Committee. The salient features of the statement were:—

1. National Film Board will develop the Art and supervise the work of Film Production Bureau and the Film Institute. Functions of the Central Censor Board will also be taken over by it. The services of the Film Production Bureau will be purely advisory and will contain a library and a research section.

2. Training institute will be opened with a studio and is under consideration.

3. Formation of a statutory Film Council of India is not advisable in the present state of the industry, but if it is formed by the voluntary co-operation of the industry, Government will encourage it.

4. Financial provision for a National Film Board is under active consideration.

5. A society for children's films is to be formed.

6. Finance Corporation is unacceptable for the risk involved in it and in face of the urgent plans which face the country.

7. Entertainment tax is a State subject, and is under consideration of the Taxation Enquiry Commission.

8. Plan for the manufacturing of raw material for the industry is under consideration.

9. Restriction on length of the films is advisable, as it would lead to specialisation and improvement in quality.

10. Certification of films is done now for five years. Right of appeal in case of refusal of licence to a cinema has already been accorded. A bill for copy-right is under preparation. Ban on construction of new cinemas has been lifted.

Many of these features have already been implemented, and a few are under consideration.

Film Awards

State awards to the best films were instituted in 1954, and are given on an all-India basis as also on regional basis. Regional awards, as a matter of fact, were started in 1955. Cash prizes were also enforced from 1958, and the Government further took steps to honour the prominent persons from the field of Art by giving away State titles to those who earned a name in the sphere. It was a step to meet the necessity of the recognition of merit in the country



and to encourage the work of the persons. For the purpose of State awards, films are judged by the Regional Committees in the first instance on a regional basis, and then are judged by a Central Committee on an India-wide level. The following is the description of the awards :—

All-India Awards

1. President's Gold Medal for the best feature film produced in the country.
2. President's Gold Medal for the best documentary film produced in the country.
3. Prime Minister's Gold Medal for the best children's film produced in the country.
4. All-India Certificate of Merit is also given to the films which are judged as best to these in each category.

Regional Awards

1. President's Silver Medal for the best feature film in each regional language, the total production of which in the year is not less than a dozen; and also one to the best in the group of languages in which the year's production has not been less than a dozen.
2. Certificate of Merit is, again, given to second and third best films, in each language.

Cash Prizes

As from 1958, the Government of India decided to give in addition to the medals and certificates, cash prizes as well. The cash prize for the feature film winning the President's gold medal is Rs. 20,000 for its producer and Rs. 5,000 for its director. The film placed second winning the All-India Certificate of Merit earns a cash prize of Rs. 10,000 for its producer and Rs. 2,500 for its director. In the case of documentary films, the cash prize is Rs. 4,000 for the producer and Rs. 1,000 for the director of the film awarded the President's gold medal. The producer of the film placed second in this category gets a cash prize of Rs. 2,000 and its director Rs. 500. The best children's film winning the Prime Minister's gold medal also gets a cash prize of Rs. 25,000, of which Rs. 20,000 is given to the producer and Rs. 5,000 to the director. The film assessed second in this category is given a cash prize of Rs. 12,500, Rs. 10,000 to the producer and Rs. 2,500 to the director.

The selection committees are constituted every year, and after selection of the films, the awards are given in a well organised function at Delhi. All the necessary arrangements are made by the Ministry of Information and Broadcasting. The aim of these awards is to stimulate interest for producing better films, and these awards reflect the spirit of the Government. But there has always been some controversy or the other in the motion picture industry about these awards, and they have been subjected to much criticism. Poor attendance in all the functions has been a noticeable feature so far, and to me it appears that it is due to the indifference of the motion picture industry towards it.

A new set of awards is being instituted daily in the motion picture industry. It is a natural corollary that the honour and esteem in which these awards are held will have to be shared by all such awards in the market. This has created much confusion in the motion picture industry and created rival tendencies among the persons. It is purely for the reason that if one person gets a State award for his picture, and that picture is not considered worthy

of praise or another award, say of *Filmfare*, he will naturally have nothing but contempt for the latter. On the other hand, if the awards are given to one man only or to one picture from all the sources, the very *raison d'être* of instituting the new awards vanishes. Taking all the awards into consideration, the State awards occupy the highest honour and are given on fair basis, simply on merits. A list of the films which have won the State awards so far is given in Appendix 'E'.

Awards by Filmfare

Awards to the best film produced in Hindi language, best actor and actress in the main roles, best actor and actress in character roles, director, music director, lyric writer, story writer, cinematographer, sound recordist and editor are given every year in shape of 'Oscars' by the *Filmfare*. It is a popular magazine, specially among the youngsters, exclusively devoted to the film industry and taken out by the *Times of India* Publication Group. The function celebrated on April 8, 1960, was the seventh. The selection for the films is made through a poll conducted out of the readers, and that for the technicians is made on the basis of recommendations of a jury appointed for the purpose each year by the management. The 'Oscars' are distributed in a well-organised and well attended function at Bombay. The industry has always shown much enthusiasm for the awards to get much publicity.

Awards in other Countries

In America, the awards date back to 1927-28, and are in the form of 'Statuettes' made of bronze and gilded in gold, and have come to be known as 'Oscars'. The winners are chosen by a system of nominations and elections. The rules of nominations are different for different categories of awards. The number of nominees is also different for the different categories. The results are kept secret till the 'Oscar' night. The awards are given to all departments of film making. In U.K., awards are again given to the best films and to the persons for achievement gained in the field by the British Film Academy, which is an organisation founded by the film makers for advancement of the art and technique. It is also not late when the Government of America took steps to honour the persons who have secured prominence in the field of Art, Science and Research. Similar awards are generally given in every country on a national basis, and many exist on an international level also.

Films Division

The Films Division was formed in 1948, and now has five sections: 1. Documentary. 2. News-Reel. 3. Distribution. 4. Public Relations. 5. Administration. All these departments work under the over-all charge of a Controller. The programme of the Films Division is generally to produce one news-reel every week and two to three documentaries every month. Documentaries are also obtained at a specified rate from the private producers, and they are also given contracts to make documentaries for the Films Division. Release work of the films is put into effect through six branches at Bombay, Calcutta, Madras, Bezwada, Nagpur and Lucknow. Copies of the shots in both sizes—35 mm and 16 mm—can either be purchased or hired. The Films Division has arrangements with foreign news-reel agencies also. The copies for release are prepared in 13 languages.

A Film Advisory Board was formed in April 1949, to recommend and certify documen-



raries and news-reels, produced by the Films Division and by the private producers, as approved films. It also acts as an advisory body to the Films Division. Its head quarters are at Bombay. It is ordinarily formed of seven members with two *ex-officio* members appointed by the Central Government. The Chairman of the Central Censor Board and the Regional Censor Officer of Bombay are the two *ex-officio* members, and a member of the Bombay Advisory Panel to the Censor Board is the third official member. The others are non-official members. These non-official members are appointed for two years and remain eligible for re-appointment. Though these non-official members work in a honorary capacity, but they can be paid a special honorarium at the discretion of the Central Government. The Regional Censor Officer of Bombay is the Secretary, and Chairman is the Chairman of the Central Censor Board. Its quorum is fixed for three members and in absence of the Chairman, Chairman can be nominated out of the members for the meeting. The meeting is held every week and decisions are taken by a majority vote, and presiding officer holds a casting vote.

The Films Division became soon popular with the various Ministries, which remained anxious to acquaint the masses with their plans. It was not late when the Government realised that production of documentaries through the independent producers was cheaper. As a result, now some of the requirements are taken from outside. Some 92 producers exist on the approved list of the producers from the motion picture industry to get work of the Films Division.

The attitude of the exhibitors towards these films has already been dealt with. However, it will be significant to note that the copies of the shots remain in circulation for long. The time taken in transit has to be added to the inevitable screening period of 25 weeks, and the result is that it takes up to eight months before the copies are withdrawn. As a result, documentaries cease to be topical and news-reels become ridiculously out of date before they reach at many places.

Progress of the Films Division

Regular distribution of documentaries and news-reels commenced from June 3, 1949, and contract for showing of documentaries and news-reels was made with 2,400 cinemas. In 1950-51, films, produced by the Films Division, were distributed through 136 circuits to 3,148 cinemas out of which 900 were travelling. Films were produced in five languages. Savings were effected to the extent of Rs. 81,000 on staff and Rs. 287,000 on production charges. Expenses of the Film Enquiry Committee and the increased price for raw-film, which has had to be paid after devaluation, were met out of it. In 1953-54, about 47 Indian Missions abroad were on the mailing list of the Division. Arrangements were also made for exchange of news-reels with News-reel organisations in U.S.S.R., Czechoslovakia and Yugoslavia. Seven additional film units were sanctioned to make 32 films a year for plan publicity. Few officers were also sent to U.K. and U.S.A. for advanced training. Number of release prints also increased from 148 to 156 by this time. Practical training course was also proposed to six candidates, two each in Sound Recording, Cinematography and Direction. Five candidates were selected for the course which started on October 15, 1953. In 1954-55, a new branch for distribution was opened in Bezwada. Total cinemas covered were 3,277 and the total number of prints prepared every week was 157. Number of Indian Missions abroad also increased to 52. In 1955-56, the price of 16 mm prints was reduced from Rs. 100 per reel to Rs. 60 per reel. In 1956-57, a Cartoon

film unit was formed. Arrangement for exchange of news-reels existed with 14 countries, and 64 Indian Missions received the service abroad. The reduced price of 16 mm prints resulted in the sale of more than 4,000 prints during the year as against 2,000 in 1955-56. It was decided to make documentaries in 13 languages from the year 1957-58. The Cartoon film unit did the animation work for 14 films. Facilities for training were also started on direct selection from State Governments sponsored candidates. All the documentary films are being released from May 23, 1958, in 13 languages, namely, Hindi, Bengali, Tamil, Telugu, Kannada, Malayalam, Gujarati, Marathi, Assamese, Oriya, Punjabi, Kashmiri and English, to ensure their being understood and appreciated by the people all over the country. 4,077 cinemas, except 145 in Andhra and 1 in Rajasthan, showed the films and 172 prints of the films were prepared every week for their service. From November 3, 1958, the Division was placed under the over-all charge of a Controller, who works as 'Head of the Department' with effect from December 9, 1958. Now at present for servicing 4,206 cinemas, 192 prints of documentaries and news-reels in 35 mm are prepared every week. In the end of 1959, only 153 cinemas in Andhra Pradesh and 1 in Rajasthan were not found showing the films of the Division. The Films Division has been made permanent according to an announcement of the Ministry of Information and Broadcasting from April 18, 1960.

Arrangements for direct showing of documentary films from 1957 at the Films Division auditorium at Jan Path in New Delhi on a small fee of Rs. 0.25 nP. continues. The Division also keeps a library of stock 'shots', and they are sold to the producers requiring them. Some 50 film producers purchased such shots during the year, 1958 and 39 producers in 1959.

The following table shows the number of documentaries produced or secured by the Films Division yearly from the date of its inception.

TABLE LXXXI.—DOCUMENTARIES PRODUCED OR SECURED BY THE FILMS DIVISION¹

<i>Year</i>	<i>Total No. of Documentaries produced.</i>	<i>Total No. of Documentaries produced by the private producers.</i>	<i>Total No. of Documentaries taken from State Govts.</i>	<i>Total No. of full length Documentaries produced.</i>
1949	25	—	—	—
1950	36	5	—	—
1951	24	12	—	—
1952	29	10	—	—
1953	30	13	—	—
1954	33	6	—	—
1955	55	14	2	—
1956	48	13	7	1
1957	50	11	6	2
1958	56	13	2	3
1959	97	15	3	1

¹Mainly the Annual Reports of the Ministry of Information and Broadcasting, Government of India.

The following table gives the total revenue received and the expenditure incurred by the Films Division.

TABLE LXXXII.—REVENUE AND EXPENDITURE OF THE FILMS DIVISION¹

Year	Total Revenue* in Rs.	Total Expenditure in Rs.
1950-51	2,200,000	3,479,000
1951-52	2,500,000	3,100,000
1952-53	3,300,000	3,777,000
1953-54	3,400,000	4,300,000
1954-55	3,300,000	4,700,000
1955-56	3,750,000	6,787,000
1956-57	4,000,000	8,102,000
1957-58	4,400,000	N.A.
1958-59	N.A.	4,342,336 (April to Dec. 58)†
1959-60	5,300,000	5,345,569 (April to Dec. 59)†

*Revenue includes the rentals on films, amount received in sales of stock shots and films etc.

†Expenditure in 1958-59 and 1959-60 is less due to saving owing to certain posts remaining vacant, non-utilisation of full provision for equipments and delay in getting supplies of raw-film due to foreign exchange shortage.

An account of revenue and expenditure shows that it was only in the earlier stages that the Government had to bear a major portion of the expenses, now substantial amount is derived in revenue and the Government has to bear only a small proportion. The expenditure of the Films Division cannot be called a wastage as the documentaries and news-reels are serving a useful purpose by enlightening the masses. It is, however, significant to note that standard and quality in many cases remain poor and requires considerable improvement and imagination. It is all the more necessary because the Films Division is now commanding a greater popularity and has been made permanent from April 18, 1960.

A few films produced by the Films Division have also received acclaim in International Film Festivals. The following table gives an account of its participation in such festivals.

TABLE LXXXIII—FILMS DIVISION AND THE INTERNATIONAL FILM FESTIVALS

Year	Number of International Film Festivals in which the Films Division participated.
1952-53	9
1953-54	22
1954-55	10
1957-58	18
1958-59	26
1959-60	32

The films entered at times in the festivals have not been selected with proper discrimination and, therefore, received adverse criticism.

The Films Division has a standing of 12 years and if its progress is compared with the Canadian National Film Board, it can be noticed that the achievements are slow. Canadian National Film Board is a twenty years' old Government organisation. The subjects handled lists to 678 under 11 categories by the Board. Besides cinemas, the Board's films are utilised by 500 film councils, 460 film circuits, 80 public libraries with 16 mm departments, 20 large provincial film libraries and 26 co-operative film pools. In 1958-59, besides screenings in cinemas and on television, there were 448,000 showings (230,000 in Canada and 218,000

¹Source : Mainly the Annual Reports of the Ministry of Information and Broadcasting, Government of India.

abroad) of its films to audiences totalling 35 millions. 338 films were distributed in 76 different countries with an estimated 25,000 individual bookings of these films. The Board has so far won more than 300 major awards at different International Film Festivals.

TABLE LXXXIV.—SCHEDULE OF RATES FOR SALE OF FILMS BY THE FILMS DIVISION

<i>Films</i>	<i>For Govt. and non-profit making organisations</i>	<i>For Private persons, business concerns and political parties</i>
16 mm FILMS	Rs.	Rs.
Up to 499 ft.	60.00	75.00
From 500 to 599 ft.	75.00	95.00
From 600 to 699 ft.	90.00	115.00
From 700 to 799 ft.	105.00	135.00
From 800 to 900 ft. and over	120.00	155.00
35 mm FILMS		
From 1,000 to 1,249 ft.	150.00	185.00
From 1,250 to 1,499 ft.	185.00	230.00
From 1,500 to 1,749 ft.	225.00	270.00
From 1,750 to 1,999 ft.	260.00	320.00
From 2,000 ft. and over	300.00	370.00
Rates for hire	FREE	00.50 nP. per film.

Censorship

The Central Board of Film Censors was set-up on January 15, 1951. In 1952, the deposit of either a copy of the film as certified or a shooting script with the Board was made compulsory. The certificate remained valid for a period of five years, but from April 1958, the period of validity was extended to ten years. Few amendments were made in Censorship rules in 1953-54. Advisory Panels were re-constituted with a tenure of two years. The examination of foreign films was also centralised at Bombay.

A bill to amend the Cinematograph Act, 1952 was passed by the Parliament in the Budget Session of 1959. The Act, as now amended, makes express provisions for the constitution of the Board of Film Censors and the Advisory Panels and for the examination of films by the Examining Committees with the assistance of members of the Advisory Panels. It also incorporated principles for guidance in certifying films, which are based on the provisions of Article 19 of the Constitution. Provisions have also been made to give at all stages—examination, revision and appeal—an opportunity to the producer concerned for representing his/her views before a decision prejudicial to him/her is taken. The Central Government, under section 5 B of the Act, has issued directions setting out the principles which shall guide the Censor Boards, given in Appendix 'D'.

Each type of film is to be censored before public exhibition in the country. Central Board of Film Censors is the censoring authority and has a Chairman and six honorary members, appointed by the Central Government. The Board has its office at Bombay, with separate Regional offices at Bombay, Calcutta and Madras. Each of these offices is under a Regional Officer. The day-to-day work is done by the Regional Officer with the help of Advisory Panels, attached to each office. The members of the Panels are appointed by the Government in consultation with the Chairman. The members represent every walk of life and remain the residents of the centres. Due representation is given to ladies.

Members of the Central Board are appointed for three years, but can be eligible for re-appointment. Chairman is a full time employee, while the other members only get travelling and other expenses for attending the meetings. The Board is to meet at least once in a



quarter, but the meeting can be called with the least notice of seven days, except in urgent cases when the time for notice is of three days. The quorum for meetings is three members with the Chairman and otherwise five members. Decisions are made by a majority vote, and the Chairman exercises a casting vote in case of a tie. The Board submits an annual report to the Government and issues directives to the Regional offices. The Chairman has the power to appoint his own staff and determine the conditions of service with the previous approval of the Central Government.

Regional Boards keep a register with the following details :—Name of the film, applicant, party releasing it, country of its origin, place of examination, date, names of the persons examining it, results, particulars of certificates issued, endorsements and cuts ordered. Application is to be given by the producer or importer or his/her agents on Form No. 1, and is addressed to the concerned Regional Officer. In case of imported film, the place was decided by the port, though the Chairman had the power to change it. But now the examination of all foreign films is centralised at Bombay. Together with the film, eight copies of the synopsis of all films and the full text of all the songs are to be submitted. In case of documentaries, it can, however, be submitted at a later date, but within a fixed time. Examining committees are appointed on receipt of the application. The opinion of the members after examination of the film is recorded in duplicate by the Regional Officer or the Assistant Regional Officer. One copy is sent to the Chairman for approval and record. On receipt of it, Regional Officer is authorised to issue the certificate, and is authorised to issue it prior to the sanction of the Chairman also. If any cuts are ordered, certificate bears a triangle mark of this Δ type at the bottom and is issued on a written declaration that cuts have been made. Cuts are to be given by the applicant to the Regional Officer and are destroyed by him after three months. If a single excision in a film exceeds 75 ft. in length, the time duration for making adjustments by the applicant is six months. After cuts have been removed, the film can be examined at the expense of the applicant. The certificate is signed by a Regional Officer or the Chairman, and is joined in the beginning of the film and is exhibited with it. Before the delivery of the certificate is taken by the applicant, he has to submit a copy of the film, as certified, or in the alternative a copy of the full shooting script at his own expense.

Whenever a film is altered or cut by excision, no fee is charged and certificate is only endorsed to the effect. In case of alterations by way of cuts, additions, colouring and otherwise, the certificate is endorsed with full particulars of alterations. Examination in such cases is either carried on of the portion in question or of the whole film, and the applicant in these cases either has to pay the prescribed fees for the reels examined or for the earlier programme, as the case may be. The publicity material of those films which are given a certificate of 'Adults only' must bear it clearly. If any re-examination is desired by the applicant, he has to bear all the expenses and may be required to submit 25 typed or printed copies of the synopsis of the film and the full text of the songs. If an objection is received from any member or association or public person, the Chairman has to set-up a reviewing committee and the Central Government can also direct for it. In the former case, the Chairman along with two members, works in the committee.

The Advisory Panel at Bombay consists of 25 members, who are non-official resident members and out of them 7 are women. The Calcutta Advisory Panel consists of 18 non-official resident members, 6 of whom are women. The Madras Advisory Panel consists of 27 non-official resident members, of whom 7 are women. The advisory panel members are the persons drawn from all walks of life and they include social workers, educationists, journalists,

authors, lawyers and linguists, each with a wide range of knowledge and experience. All feature films are seen by the examining committees, consisting of four members of the advisory panel and the Regional Officer other Assistant Regional Officer of the Board. If a producer is not satisfied with the decision given, he can refer the case to the Revising Committee. Still after it, he can make an appeal to the Ministry of Information and Broadcasting as a matter of right. A consultative committee of eight members has also been formed in November 1960, to advise the ministry in matters of censorship.

Work by the Central Board of Film Censors

The Central Board of Film Censors carries its work according to the Censorship rules made by the Government of India in 1951 and amended in 1959, and accordingly issues directions to other bodies. From January 15, 1951, (the date of inception of the Board) the Board examined the films as per table below :—

TABLE LXXXV.—OUTPUT OF EXAMINATION OF FILMS BY THE CENTRAL CENSOR BOARD¹

Year	Total No. of films examined	Total No. of films granted certificate	Total No. of films granted 'U' certificate	Total No. of films granted 'A' certificate	Total No. of films refused certificates	Total No. of films declared primarily Indian or Educational	Total footage excised from the films in feet
1951-52	4,006	3,994	3,945	49	12	1,098	N.A.
April 1952 to Jan. 1953	2,298	2,134	2,111	23	164	N.A.	N.A.
Feb. 1953 to Jan. 1954	2,391	2,364	2,338	26	27	747	92,180
1954-55	2,449	2,405	2,371 (1,688 F) (683 I)	34 (26 F) (8 I)	44 (43 F) (1 I)	686	96,569
1955-56	2,901	2,851	2,676 (1,910 F) (766 I)	75 (66 F) (9 I)	50 (49 F) (1 I)	477	1,04,605
1956-57	3,267	3,200	3,112 (2,223 F) (889 I)	88 (75 F) (13 I)	49 (46 F) (3 I)	862	63,046
1957-58	4,011	3,889	3,761 (2,637 F) (1,124 I)	128 (119 F) (9 I)	100 (81 F) (19 I)	1,292	94,081
April to Dec. 1958	2,168	2,111	2,005 (1,404 F) (601 I)	106 (101 F) (5 I)	57 (40 F) (17 I)	947	51,292
1959-60	2,704	2,647	2,527 (1,659 F) (868 I)	120 (112 F) (8 I)	57 (49 F) (8 I)	929	76,980

Note :— Films include Features, Trailors and Shorts etc. in 35 mm and 16 mm.

¹Annual Reports of the Ministry of Information and Broadcasting, Government of India, of the years.

TABLE LXXXVI.—OUTPUT OF RECERTIFICATION OF FILMS BY THE CENTRAL BOARD OF FILM CENSORS¹

Year	No. of Applications for recertification	No. of films certified	No. of films refused the certificate
1953-54	1,429	1,060 (Without Examination) 12 (After Deletion)	2
1955-56	469	461 (6 got 'A')	8 (7 F, 1 I)
1956-57	1,005	1,001 (22 got 'A')	4
1957-58	883	878 (13 got 'A')	5
Jan. to Dec. 1958	613	611 (11 got 'A')	2 (1 F, 1 I)
1959	82	82	Nil

Note :—Films include Features, Tailors and Shorts etc. in 35 mm and 16 mm.

TABLE LXXXVII.—APPEALS AGAINST THE CENSOR BOARD AND ACTION BY THE GOVERNMENT²

Year	No. of Appeals	No. of decisions upheld by the Govt.	No. of cases sent back for reconsideration	No. of cases revised by the Govt.
1953-54	19	7	6	6
1954-55	7	7	Nil	Nil
1955-56	24	19	3	2
1956-57	18	15	Nil	3
1957-58	13	13	Nil	Nil
1958-59	18	12	Nil	N.A.
1959-60	11	4	3	1

The Ministry of Information and Broadcasting, Government of India, by virtue of power under the Cinematograph Act declared 3 certified feature films as uncertified in 1957 and 1 in 1959. Category of certificate was also changed in respect of 6 feature films, out of which 5 were Indian, in 1959.

The expenditure incurred by the Central Board of Film Censors has been Rs. 2,89,594 in the period from April to December, 1958, and Rs. 2,78,640 from April to December 1959.

Generally applications are kept *sub-judice* for two months. At one time, the Board's practice was to deal with the applications in strict chronological order. Taking at random some of the applications disposed off in the later half of 1954, it was noticed that the interval between the Board's receipt of the application and the date of examination was over 60 days in 6 cases, between 50 and 60 days in 5 cases, between 40 and 50 days in 7 cases, between 30 and 40 days in 9 cases and between 20 and 30 days in 3 cases. Very few films got an examination in less than 3 weeks. Even after approval many got the certificates after 3 weeks.

Besides these three Boards, there are Boards in U.P., Punjab, Mysore and Travancore-Cochin also. Since, these places are not the producing centres, the function of the Boards is only to examine those films which raised or are likely to raise any peculiar local problem. Cases of Mysore and Travancore-Cochin are, however, governed by separate acts, and it has been the practice to insist that every film should be brought to the Board for certification before

¹ and ² : Annual Reports of the Ministry of Information and Broadcasting, Government of India, of the years.

it could be exhibited. In case of foreign films, a levy of fees satisfies the act, but in case of Indian films, those films which got some hot criticism in newspapers or in public are seen by the Board before a certificate is granted. Those films which have a certificate from other Boards get a certificate on the payment of a nominal fees without any scrutiny. Other films are seen before a certificate is granted and higher fee is charged. To avoid misrepresentation, the producer has to fill a form to declare the previous history of the film stating if it has been shown to any Board or not, and if shown with what results. The Boards also keep themselves in touch with one another to know about the films submitted for certification. The amended act now also empowers the State Governments to declare films uncertified in the State. Such a ban can continue for a maximum duration of two months and any further extension requires the concurrence of the Central Government.

The Bombay Board, on an average, deals with about 50 lakh feet of film every year, Madras Board deals with about 8 lakh feet of film and Calcutta Board deals with about 15 lakh feet of film, which include both Indian and foreign films. The frequency, however, exists abnormally on either side due to less or more imports and production in the country.

The guiding code is, of course, there for guidance but is always subject to a considerable latitude for interpretation and results in an inevitable difference between the viewpoint of the individuals. Though Bombay Board has taken some steps in this direction to remove such a difference among its members by training a number of examiners, but other Boards could not do so by this time. No doubt, rules can be standardised, but judgment will always vary with individuals and even the collective deliberations of different individuals cannot help it. We cannot ignore the truth here that any Code of Conduct made will be a human document and as such will be administered by human beings. Mistakes, therefore, are bound to be of judgment and interpretation.

It has always been questioned if good taste can be enforced through legislation. In the creation of art, the taste of the creator will always have a stamp of its own on the finished product. Besides, there is a lack of understanding in the producers as well as in the Censors. There is no co-ordination between moral concept and a real fact. Today, as education increases, divergence of opinion on a point at issue is but natural. It would be difficult for any one to be accepted the sole authority on any subject. Morality, as a matter of fact, cannot be imposed. It can be respected by those only who understand its significance and believe that humanity is worthy of it. In face of occasional protests against films in the country, Government alone can assert that the standard of morality has been raised through censorship policy. It is difficult for the general public to bear it out.

The members of the advisory panels are anxious only about maintaining the conventional standard of morality. They base their observations on detached incidents—and not on the total effect. While the Code suggests that all suggestions of sexual intimacy are to be avoided, still in many pictures such things persist. Thus, it can be said that the censors are, to some extent, successful in making virtue and good taste in appearance only.

Our censors feel the scenes of displaying the female form scantily attired in dances and kisses contrary to our culture and heritage. It can be questioned if the sequences, termed as sexual, integrated in the very plot of the film are foreign to our culture, how the art in Ajanta and Ellora Caves, which brings the female form and love in minute detail can be ours. No doubt, in Ajanta and Ellora caves as well as in some ancient Indian temples, exotic sculptures are seen depicting sexual details, but it should not be forgotten that there is some meaning and teaching in these sculptures. They clearly show that in spite of such depiction, the Indian



mind is not spoiled and the devotion to God is not disturbed. But the case of the films is a different one and it has no bearing with it.

The opinion of the Indian motion picture industry is conflicting on the issue of censorship. Mr. S. S. Vasan, President of the Film Federation of India, said in the Bombay session in November 1954, "The censors in Bombay are terrorising the producers. If they persist in their present attitude it will involve a loss of several lakhs of rupees for the industry". On the other side, Mr. B. N. Sircar, the predecessor of Mr. S. S. Vasan, felt, "The producer must be careful what he puts in his pictures and how he puts it."

The producers and the directors, in majority of the cases, do not have any confidence in and respect for the Censorship Code. They become blind either in a reckless spirit of adventures or in their self-interest, and do not realise their responsibility. On one occasion, when a feature film was subjected to a 62 ft. cut by the censors, the producer of the picture claimed that, "I will sell my shirt, if necessary, to fight this out in a court of law." Such an attitude of the producers can neither gain sympathy from the censors nor from the public. Censorship has been considered a form of business suicide in the motion picture industry. While the producers continue to produce their pictures in constant conflict and fear out of censorship, they do not hesitate implementing things in a manner doubtfully honest. They, no doubt, sense a threat from the Censorship Code, but cannot clearly identify and understand its nature.

Censorship in America

In America, the censorship is not the Government's initiative; it is imposed by a spirit of self-regulation on the part of Motion Picture Producers' Association in accordance with the Production Code Administration. It operates at four points :—

1. The story, before it is accepted for the screen, is submitted to the Production Code Administration for its views and criticism.
2. When the screen-play is written, it is again submitted to the Production Code Administration to see whether it conforms to the Code.
3. By practice and custom, the staff of the Production Code Administration is constantly consulted during production.
4. The picture on completion is reviewed and if it meets with the requirements of the Code, a certificate of approval is given.

The resolution regarding self-censorship is known as the 'Regulation for Uniform Interpretation' and was passed by the association in 1934. Production Code Administration is a branch of Motion Picture Producers' Association with its office at Hollywood, and a branch at New York. The staff consists of one director and ten assistants. Producers try to take full advantage of the Production Code Administration. The assistants of the administration are experts and well-informed persons on public opinion on published works and enacted plays. They keep their opinions on the enacted plays for the benefit of consultants. When a script is submitted, it is viewed by two members independently, and changes are suggested on joint consultations, and in some cases, with the director. In doubtful cases, second version shots, also called 'Protection shots', are advised. In spite of all this the opinions, however, are seldom final till the final review of the picture. Appeals are, of course, allowed, but are subject to the decisions of the Association's Board of Directors at New York. Help from the Production Code Administration can also be taken on the sets during actual shooting. Production Code Administration is said to impose a fine of \$ 25,000 as penalty for producing, distributing

exhibiting any picture without a certificate. Though such a practice has been prevalent since 1934, in 1942, it was, however, excluded from the exhibitors' responsibility. The imposition of a penalty amount, however, is kept secret.

Production Code Administration is run on the funds of the Motion Picture Producers' Association of America. A fee towards the censorship of the pictures is charged, but is a secret again, and is said to vary in accordance with the total cost of the picture. If a picture is refused a certificate, no fee is charged, and half the fee is charged from the foreign films. The attitude of the Production Code Administration is always helpful. It tries to avoid undue expenses on the part of the producers by minimising censorship difficulties. It is so mostly because it gets very good co-operation from the members and has grown step by step out of the enlightened support of the producers. Public opinion also plays an important part and producers as well feel their responsibility towards the public.

Censorship in United Kingdom

Censorship in U.K. bears resemblance in some respects to that prevalent in India and in others to that in America. But at the same time it has a characteristic of its own. While it is absolutely voluntary, producers continue to observe it as a practice imposed by law. There does not exist any written Code except the governing principles. There is a British Board of Film Censors and its power and influence has grown more by convention than by law. It was established by the industry itself and came into being in the year 1913. Certificates are granted in each case, but even in case of rejection of a film, there is no restriction for the exhibition of the film in question, though such occasions are rare. Cinema licensing authorities are the local authorities like the County Councils or the Borough Councils and, under the Cinematograph Act of 1909, the authorities are empowered to impose a condition in the licences that no film can be shown without their express permission in absence of a certificate. Legally, however, they are not bound to act in this manner, and can allow the exhibition of a film which is rejected by the Board or *vice versa*.

The Board consists of a president, a secretary, four examiners and two readers. The President is appointed by a committee representing the entire motion picture industry and he appoints the rest of the persons. They are usually appointed for a particular period and their names are not disclosed to the general public. By a convention, no one is appointed on the Board who is directly or indirectly connected with the industry. No written code is there and a picture is examined by two members, also called examiners. 'A', 'U' and 'H' certificates are granted. 'H' certificate was introduced in 1937, and is meant 'Horror film'. Films having such classification are exhibited for adults only. News-reels are shown without certificates. Expenses of the Board are met out of the fees charged for the examination according to regular schedules.

Censorship and Moral Tone

The existing censorship policies and the trends of the motion pictures, in whatever form they may be in existence, cannot alone be held responsible for the moral tone in the audience, as the same is influenced by so many other factors and no less influence is exercised by the pocket-size books and television. The Congressional Gatherings Committee put the total number of pocket-sized obscene books sold in the United States in the last two years at nearly 500 million copies. The committee described these books as, "Artful appeals to sensuality,



immorality, filth, perversion and degeneracy." A similar kind of indoctrination is carried on by radio and television. The same committee reported that during one week of monitoring six television channels in the area of Los Angeles between the hours of 6 to 9 P.M., the checkers reported to have witnessed, "91 murders, 71 hold-ups, 3 kidnapping, 10 thefts, 4 burglaries, 2 cases of arson, 2 jail breaks, 1 murder by explosion, 1 suicide, 1 case of black-mail and numerous cases of assault and brawl. According to a survey released on November 20, 1953, by the National Association of Educational Broadcasters, New York, television broadcasts on the average exhibited 3,412 acts and threats of violence every week. Children programmes, it reported, exhibited 22 acts of violence per hour. Mr. Margaret C. Banning, President of the Magazine Publishers' Association told the Committee that, "The Newspapers in America carry a display of sex provocation as displayed nowhere else in the world, and that out of 1,231 magazines, now being published in the United States, 1,131 had no purpose except vicious and provocative pictorial prostitution.

There will be different persons in the Censor Boards having different habits, customs, ideologies and outlook and, therefore, it would be quite difficult to find out a perfect solution to always give a high level of entertainment under every seal. In other words, the answer for the existence of so many productions, which can be termed as vulgar, can only be that Censor Certificates cannot eliminate such things totally. As a matter of fact, immorality is a word carrying different meanings to different men and different nations. Therefore, if censorship is not based on some basic principles, the number of cuts will be so many that it would be quite difficult for anyone to produce motion pictures and censorship by States and countries would be an impossible task. Further, the Censors should not have a negative approach, and they should not take account of each and every detail at the time of examination of the picture, but the total of the effect, its influence, idea, purpose and the motive depicted.

Unlike in Hollywood, the problem of censorship in India is very complicated, because of the extent of the territory, the diversity of the people and especially because of the fact that the country consists of so many States, each having its own domestic laws and rules. Censorship is a sort of 'birth control' in Art. As such, the judges depend a little too much on their own tastes and temperaments, and many a time they twist such meanings out of sequences as could never have come to the mind of the public, and was never in the dream of the producer. Thus, out of the present working of the censors at every place, screen-sex is becoming prettier and prettier everyday.

Nationalization

Should the Indian motion picture industry retain its liberal character or be ruthlessly nationalised? While some believe that the motion picture industry would never develop in that phase, others prefer it in public interest. Nationalization of the motion picture industry in the country can be advocated perhaps only by those persons who feel that nationalization is the panacea for all evils. Their justification seems to rest only in view of the disorganised state of affairs of this industry.

The question of nationalization of the film industry was also examined by the Film Enquiry Committee of 1951, and the Committee was fully justified in making the following observation, "It would be as suicidal for thought and expression to follow uniform and regulated patterns in this field as in the realm of books. The regimentation of ideas and art would make beauty subservient to the rule of thumb, culture submissive to the will of authority and entertain-

ment subordinate to the philosophy of the State. We have no doubt that this would result in the standardisation of art, which would be fatal to its growth without making industry any more efficient; combination of the two would introduce an unhealthy check on individual initiative and enterprise which are indispensable for idealistic conception, and artistic expression. We ourselves feel that at best the time for the consideration of nationalization in the field of industry (art) will come only after it has proved a success in the field of industry. On that road India has far to travel yet before it can be within even a measurable distance of success. The solution of the problems of the films must, therefore, be found on lines more consistent with the ideas which have already secured our approbation. We are convinced that the position in which the industry finds itself today is in substantial measure due to the neglect, apathy and indifference of the very repositories of public conscience and authority—the State, the press and the community, which would be the agents of a nationalised economy; their failure up to date is as such a warning against the attainment of the promised millennium as that of the industry is against complacency and letting things alone.”¹

The Government also does not seem to entertain any idea of nationalisation of the motion picture industry in India at the moment. Dr. B.V. Keskar, Minister of Information and Broadcasting, replying to a debate in the Lok Sabha on a member's resolution regarding control and regulation of production and exhibition of films, said that he would not advocate a sweeping Government control on the industry.

The resolution of Mr. N.M. Lingam, member from Coimbatore, read, “This House is of opinion that the Government should introduce legislation to amend Article 19 (2) of the Constitution so as to enable the Government to effectively control and regulate the production and exhibition of films in the country.” Dr. B.V. Keskar, Minister of Information and Broadcasting, replying to the debate said, “Clause 2 of Article 19 says that the Government can impose reasonable restrictions regarding decency, morality, law and order and foreign relations. The Government cannot go beyond these three or four subjects mentioned in clause 2 of Article 19. There might be differences in the interpretation as to how far you can go and how far you cannot go within these reasonable restrictions. If one is a lawyer, one can stretch the law to the greatest extent, but the Government has to take a reasonable and balanced view of things..... But, as I said, the Censors can go up to a certain limit only. They cannot go beyond that. It is not possible for them to take up the question of film reform. In many directions, that might be desirable. Dr. Rama Rao was referring to this and I entirely agree with him in many things. But censorship is a very negative process..... After listening to the debate here, I might say that we also feel that some check and control on films is essential in the national interest. There is no doubt about it, especially in a country where we are planning for a Welfare State, that such a means of mass communication, mass entertainment and mass education cannot be just left so free that they can produce anything they like, whatever its effects on the public. At the same time, we do not feel that we should take it over ourselves and run it. I do not think that is necessary or desirable either.”²

The majority of the persons in the film industry, however, suggested during the course of their interviews that the affairs of the industry should be taken over by the Government and that this is the only remedy to mend the conditions of the industry. But the pity was that they could not come forward with any constructive or practicable plan and only felt that the

¹Film Enquiry Committee Report of 1951, pp. 184 & 185.

²Screen : September 14, 1956, p. 12.

Government could cure all evils in the industry. And still in the same breath they seem to assert that anything done by the Government at the moment for the industry is penalising the very foundation of the motion picture industry.

The motion picture industry in U.S.S.R., China, East Germany and Czechoslovakia is under State control. We cannot draw any inference from their industry, as the entire economy of these countries is found under the control of the State. From the point of view of progress made by the industry itself, after being taken over by the State, we find that except Soviet motion picture industry no other industry has progressed satisfactorily. We, therefore, cannot draw any conclusion from their successful experiments.

Under the present conditions of our country it would be entirely wrong to put the film industry of the country on the same level with any other industry. Some enterprises no doubt have been taken over by the State, but their working and progress, after taking over, do not warrant such an action in regard to this industry. The Government has neither the money at the moment nor is the condition of the industry such that it can easily be taken over by the Government for progress and benefit of the people at large.

Second Five Year Plan and the Film Industry

The Second Five Year Plan formulated for the period 1956-61 is noteworthy for its scope and range. The plan aims at an all round development of the whole country with a total outlay of Rs. 7,100 crores with a 25% increase in national income and an employment target of 10 to 12 million people. The goal of a socialistic pattern of society is stated to be the guiding principle of the plan. Most of the schemes included in the plan were already being taken in hand by the Government and, therefore, had to be continued.

There is no allotment for the motion picture industry, except a provision of Rs. 7 crores for publicity which, of course, includes films as a medium of publicity. However, under the plan Rs. 25 lakhs have been earmarked for the Children's Film Society, and a raw-film manufacturing plant, if possible, at a cost of Rs. 7 crores. The institution of a film institute and a film production bureau is also visualised. It will thus be seen that the plan promises very little specially for the motion picture industry, which gives to the Government about fourteen crores of rupees every year by way of taxes.

The Government does not seem to have realised that any development scheme without the provision of adequate facilities for the relaxation and recreation of the common people will be lop-sided. The estimated opportunities of higher incomes and more employment are liable to be subject to higher taxes and higher cost of living and, therefore, the box-office returns, too, cannot be expected to be more. There are again difficulties in the use of films for the development plans of the country because there is a dearth of specialised films to suit the needs, and exhibition facilities are also lacking, as over 30 crores of the population is virtually untouched by the cinema. In the country, a tradition of foreign rule has generated in the minds of the people the tendency of looking to the Government for all ameliorative effort, and a feeling that by themselves they can do nothing. The greatest shortcoming is that the Government has failed to enthuse people about the work lying ahead. Many, at this point, refer to the success of China, but such persons forget that China got success only at the expense of a democratic system.

A Cinematograph Bill was introduced in the Rajya Sabha on December 10, 1956, but was withdrawn later on. The Minister concerned with this industry, however, assured that it did



not mean that all its provisions were being dropped. The plans for the manufacture of raw-film is under consideration, though no definite conclusion has yet arrived at. Part of television machinery is also purchased and the rest of about two lakhs of rupees is yet to be purchased. The experimental television station is to be started first in Delhi. The implementation of the plans, however, has brought about difficulty in the foreign exchange, which has caused to a great extent a shortage of raw material in the industry.

It has already been seen that the Children's Film Society, established in May 1955, is continuing the work of production and distribution of Children's films. In 1960, a Film Finance Corporation and a Film Institute of India also came into existence. It is too early to say about their usefulness. An agreement for manufacturing of raw-film in the country has also been signed and the production is expected to be started by the end of 1962.

On August 15, 1960, the country has completed 13 years of independence. Looking into the progress of the film industry during all this period, it cannot be felt that the industry has made any significant progress. The affairs of the industry exist today as they were in 1947, and it is found passing through a period of agonising if not calamitous contraction. While it is true that the industry has not been able to bring any improvement from its own accord, the Government has also not made much provisions for the industry in any of the two Five Years Plans. The outline of the Third Plan, too, does not have much provision. The States Awards to films, the setting up of an Export Promotion Corporation, a Film Institute of India and a Film Finance Corporation show the steps taken by the Government, but at the same time the imposition of new taxes and censorship vagaries etc. lessen the spirit of assistance. As a matter of fact, the Government has not accorded a national recognition to the cinema in a true sense and ignored the vital issue of its importance in the economy of the country. Improvement cannot be possible until the protection of the industry becomes a cardinal point in official policy and until it is realised that no other industry contacts as many lives of the population so intimately and significantly as does the film industry of the country.

Television in India

Television service was inaugurated on September 15, 1959, in the country by the President at Delhi. 20 television sets were installed in and around Delhi by the All India Radio. Average number of viewing audience is estimated at 200 to 250 persons per set. Though the service is on experimental basis, large number of people at places, where television sets are installed, on the two programme days in the week, shows that the public has taken a fancy to it. Fifty families in Delhi enjoy their own facilities at home.

The outcome of the service is from the equipments that were given in gift to the Indian Government by UNESCO and U.S. Government after the International Exhibition held in Delhi in 1955. UNESCO also agreed to provide an amount of \$ 25,000 as an aid for the experimental television project at Delhi. Since it has its own powerful potentialities, it should be taken up seriously by the authorities. There are several handicaps under which the personnel have to work. Studio space at Akashwani Bhawan is not only small but is unsuitable for the purpose. As a result of such handicaps, the service mostly remains mediocre. A separate place for the studio and better equipments and an experienced outlook of the technicians can improve the things to a greater extent.

*Need of the Moment*

The re-organisation of the motion picture industry is urgently called for just to help the cause of renaissance. But the pity is that no Government—Central or State—seems to bear the responsibility for looking after the growth of this social-cum-art industry. No one seems to be interested in fostering its growth or drawing up plans for its prosperity. Further, it is not known clearly what the policy of the Government is likely to be towards the industry in the future.

The fate of this industry, as a matter of fact, has been in three hands, the Commerce and Industry Ministry, the Finance Ministry and the Information and Broadcasting Ministry. Each ministry wants to raise the standards of this industry over-night as if through a magic. The interest of this huge and growing national industry should be lodged in the hands of one good father *i.e.* in one ministry, who can take right care of it.



CHAPTER 17

India and the World at Motion Picture Production

Magnetic Power of Motion Pictures

The motion picture industry has developed within the last twenty-five years and, today, its scope and interests cover the whole world. Motion pictures produced in one country have to find out new foreign markets for exhibition in order to command acclaimed commercial success. This interdependence links the motion picture industry of different countries into one indivisible unit. The motion pictures have come to possess a powerful social force and have become a medium of mass communication. As a result, they are now tending to obliterate cultural differences by inducing 'sameness' in matters of taste and habit the world over.

A true artistic expression has a magnetic power, which exerts a sort of spiritual attraction. Every country has its own culture, its own art and its own traditions. This apparent diversity in outlook gives a personal touch to the creation of Art, so that each man says 'This is what I like' and 'This is what my country likes'. Today, there is a struggle for the survival of civilization. Nations are trying to have a redistribution of moral and spiritual wealth for the common benefit. As the motion picture has the most powerful means of disseminating human thought, the motion pictures, which are truer and closer to the realities of life, are attracting the people of all times irrespective of their class and country. It does not matter if they cannot understand the dialogues in the film, for they can understand and feel the essentially human emotions expressed by the characters on the screen. A motion picture based on an idea imbued with essentially human elements, therefore, is bound to have universal appeal; nationality, language, culture, art or traditions do not stand in the way. Today, motion pictures have not only become capable of creating greater understanding between the nations, but also have become the potent purveyor of intellectual and national ideas between the nations. International film festivals have proved that pictures have the power to shape the entire outlook of a nation towards other nations. Ideas, fashions and modes of living, too, tend to standardise through a free exchange all the world over. Motion pictures further help in creating the demand of goods of one country in another. But all this is possible only if the pictures depict facts in their true perspective without any distortion.

World at Picture Production

Today, about thirty-seven countries are regularly producing feature films, while the cinemas exist in almost every country. In round figures the annual turnover of the world's motion picture industry is estimated to be close to five thousand million U.S. dollars (\$ 5,000,000,000) and yearly feature film production to 2,500. The number of commercial cinemas is estimated to be more than 110,000 and the world cinema attendance to eleven thousand million per year.

A study into the problems of the motion picture industry of various countries has shown that the development of this industry all over the world has been due to the awareness of fantastic potentialities of the motion pictures. The existing problems of the industry have provoked some enthusiasm and even some alarm, leading to the fears and anxieties among the motion picture producers despite mounting progress made by them in every field of their vocation. Here, in this study, only some of the most important countries are taken into detail to find out the cross-roads of the motion picture industry.

Japan

Japan occupies the first place in the field of motion picture production in the world from 1957. The achievements of the Japanese motion picture industry are by no means confined to quality alone but to quantity also. The requirements of raw materials are generally met out of indigenous products. Superb technical qualities and production methods have kept the costs of the pictures low. Audiences have a highly developed sense of appreciating filmic art.

The increase in feature film production has been spectacular. The feature films produced have been 1946—67, 1947—97, 1948—123, 1959—156, 1950—215, 1951—208, 1952—277, 1953—302, 1954—370, 1955—439, 1956—537, 1957—520, 1958—517 and in 1959—538.

Most of the films produced in 1959 were in Wide-Screen and 171 were in colour i.e. 8 more than in 1958. In 1959, detective story films topped the list with 202, followed by humanity films to 140.

The number of visits to the cinema per person per year in 1959 was 11.67 against 12.26 in 1958; while the amount spent per person was about 918 Yen (Rs. 12.24) as against 959 Yen (Rs. 12.72) in 1958.

There are 80 television stations, 40 are Semi-Governmental Corporations and 40 are commercial. In addition to these, 25 are on provisional licences as on December 15, 1959. The basic figures, which follow, give an idea of the scale of the present-day industry.

- | | | |
|--|-------|--------------------------|
| 1. Number of average pictures produced yearly. | About | 515 |
| 2. Major producing and distributing companies. | | 6 |
| 3. Number of foreign pictures imported yearly. | About | 180 |
| 4. Number of cinemas. | | 8,818 |
| 5. Total number of seats. | | 3,450,000 |
| 6. Average yearly attendance at cinemas | About | 1,000,111,000 |
| 7. Total average yearly earnings of the cinemas. | Yen | 5,600,000,000 |
| 8. Exports of pictures in 1955 and 1959. | Yen | 884,839 and \$ 1,900,000 |

Censorship is prohibited by Constitution, but review of films is done to meet the Code of Ethics. A sliding scale of entertainment tax prevails with a maximum of 50% on the most expensive admissions and 10% on the cheapest. Royalty tax is also charged from imported films. There is not much of competition from television so far, though TV sets numbered 3,120,676 in 1959. New cinemas are coming up. Average production cost of a feature film comes to \$ 81,194 in black-and-white and \$ 146,145 in colour. The future of the industry is bright.

America

U.S.A. occupies the second place in the field of motion picture production in the world. The industry is mostly headed by those very men who created it. These persons radiated their zeal and enterprising spirit into their followers with the result that today Hollywood possesses the finest technical and artistic appurtenances. The studios have taken the best advantage of the latest electrical and other improvements. The pioneers intended to create an industry that would manufacture products designed to be sold as 'escape entertainment'. Thus a vast organisation grew up on industrial lines yielding good profits as well as providing employment to millions. No wonder, artistic and technical perfection have gone on hand in hand in America.

There are about 600 circuits, each with four or more cinemas, operating some 51% of the total houses. There are about 6,800 individuals or companies operating the remaining 49% of the cinemas.

About 70% of the film rental gross on an average A picture comes from 1,000 key run bookings, 80% of it from 5,000 bookings and 90% of it from 7,500 bookings.

The cinemas seating more than 400 sell 91½% of the admissions per week and the cinemas with less than 400 seats sell 8½% of the tickets. 85% of all circuit cinemas have a capacity of more than 400 seats and 44% of the non-circuit cinemas have a capacity of more than 400.

Total gross earnings in export of films in 1958-59 were \$ 330,000,000 and the net earnings came to \$ 220,000,000.

The following are some of the facts and figures of the American motion picture industry ;

1. Total number of cinemas. (Permanent & Drive-in)	18,200	(July, 1959)
2. Number of average pictures produced yearly.	About	350
3. Number of producers and advertising agencies.	About	1,000
4. Number of studios.	About	26
5. Average weekly attendance in cinemas.		48,000,000
6. Average gross cinema receipts.	\$	1,200,000,000 yearly.
7. Average feature film production cost.	\$	1,000,000
8. Total capital investment as in 1959.	\$	2,792,700,000
9. Total employment as in 1959.	About	172,000
10. Total wages and salaries paid as in 1958.	\$	724,000,000

The other basic and important elements are given in the study at suitable places in comparison to our figures.

United Kingdom

The number of British films registered by the Board of Trade has been as follows :—

TABLE LXXXVIII.—REGISTRATION OF BRITISH FILMS.

Year	Films over 3,000 ft. but under 6,500 ft. in length	Films 6,500 ft. in length and over
1944—45	55	94
1955—56	36	73
1956—57	27	81
1957—58	33	105
1958—59	37	84
1959—60	43	78

There are about 28 studios which are found engaged in film production. The first feature film output in total has been in the manner given below :—

TABLE LXXXIX.—FIRST FEATURE FILM OUTPUT IN BRITAIN

Year	Studios in use	Total No. of stages in use	Total No. of feature output	Year	Studios in use	Total No. of stages in use	Total No. of feature output
1944	9	33	39	1952	21	57	63
1945	8	34	28	1953	19	59	61
1946	12	44	49	1954	14	49	58
1947	15	51	59	1955	7	25	46
1948	24	72	63	1956	8	26	63
1949	27	80	66	1957	9	38	77
1950	23	68	62	1958	12	59	82
1951	23	68	53	1959	12	60	87

Total number of cinemas in first quarter of 1959 was 3,829. The average prescribed quota for the country as a whole during the quota year ending September 30, 1959, was 26·3% for first features. In the same period, the average proportion of British first features shown in all cinemas was 37·6%. The attendance in the cinemas is decreasing every year and as a result cinemas are being closed due to losses.

The yield of British Film Fund for the year 1959 was only £ 3,719,810 and for the previous years in the following manner .—

TABLE XC.—YIELD OF BRITISH FILM FUND

Year	Payments to B.F.F.A. Figures in Million £
1955	2·6
1956	2·7
1957	2·5
1958	3·8
1959	3·7

The total gain in overseas currencies to United Kingdom in respect of production, sale or rental of British films was nearly £ 5 million, £ 0·1 million less than in 1958, but well above the figures of £ 4·6 million in 1957 and £ 4·0 million in 1956.

The growing slump in exhibition business leading to closure of cinemas led the authorities to grant a concession in entertainment tax and to adopt other measures to improve the affairs of the industry.

Italy

- | | |
|--|---------------|
| 1. Total number of cinemas. | 17,100 |
| 2. Average yearly feature film production | 145 |
| 3. Average cost of black and white feature film. | \$250,000 |
| 4. Gross cinema receipts—yearly average. | \$190 million |
| 5. Total number of persons employed. | 15,830 |

There are 17,100 cinemas, of which 9,479 are commercial. Feature film production was 140 in 1955 and 112 in 1957. From July 7, 1950, customs duty is charged at the rate of 4 Lira



per metre for sound track; and on negative: news-reels at the rate of 10 Lira per metre; films less than 10 mm 8 Lira and from 10 mm to less than 35 mm, 5 Lira per metre if are educational and 60 Lira per metre if features. The rates for 35 mm and more are 10 Lira per metre for educational and 50 Lira for features. In addition, 3% must be paid on the amount of customs fees. A frozen deposit of 5,500,000 Lira until December, 1960, has to be made for each non-native film more than 1,000 metres long shown after dubbing in the Italian version. The deposit will be returned without interest after 7 years, and in the meanwhile will be used for the industry. Under the law, enacted in November 26, 1955, the entertainment tax comes to an average of 24% of the gross receipts. In short, one-third of the gross receipts go to the Government, including all the taxes. The Italian productions get tax rebate of 16% on gross income. Distribution rentals are about 40%. Posters, advertising material and films are all censored. Crisis in the industry continues owing to high costs of film production. As there are about 20% of the communities without any cinemas, there is need for more cinemas. The average number of patrons per cinema is 1,430 per week. The industry, however, has earned a name in the production of new-realistic type of films in spite of various handicaps.

Canada

Total number of cinemas was 1,792, on April 1956 and 1,809 in 1958. Both must have increased by this time since April 1, 1958. Each province with the exception of Prince Edward Island and Newfoundland has its own Censor Board. The exceptions have no censorship, and Dominion Government imposes no censorship. Censorship fee is charged on the basis of length. Imported films come in at a minimum value of 8 cents per foot for duty purposes. Duty is 1½ cents per linear foot and this is added to appraised value on which sales tax of 10% is also payable. No difference exists in Colour or Black and White films. Educational or religious films are free of duty on a certificate. Admission taxes are collected by nine provinces varying from 12% to 20% on net admissions. Provincial and municipal Governments require annual licences from cinemas and film exchanges. The fee for cinemas ranges up to \$200. Film storage places come under strict inspection codes. There are more than 50 television stations and more than 3,000,000 TV sets. The economy of the country continues to boom. Cinemas are being closed, and box-office receipts have also fallen. 90% of the population is covered by television sets. The box-office receipts are falling, though healthier grosses have been shown during 1958. Some provinces have assisted in lessening the entertainment tax. The entertainment tax takes nearly 9 cents out of each dollar of box-office revenue. The National Film Board of Canada has showed tremendous progress. The gradual improvement is on the way in the affairs of the film industry.

National Film Board of Canada

The National Film Board of Canada was set-up in 1939 to reflect the life and thought of the country through films to inform the people at home about the events and progress of their country and to assist them in recognising and understanding the responsibilities, and at abroad the aim was to develop an awareness and understanding of Canadian life and an appreciation of the achievements. In addition, the Board was entrusted the job of co-ordinating film production among Government departments and national corporations.

The production schedule is primarily devoted to Canada's problems and achievements in



all possible fields but also covers other subjects of national importance. It is planned under expert direction of its Board of Governors guided by its Production Research Division and upon recommendations from other well informed sources. The total number of production of films by the Board was 368 in 1958-59, and productions were distributed to some 76 countries.

The Board's regular staff was 637 on March 31, 1959. In 1958-59, total Cinema bookings were 6,502 in Canada and 24,951 abroad, Telecasts were 5,457 in Canada and 2,718 abroad. The sales and loans of 16 mm prints were 3,309 and 4,053 in Canada and 3,824 and 3,895 abroad. The attendance in 16 mm showings was estimated at 14,048,000 in 230,000 showings in Canada and at 24,442,000 in 218,300 bookings abroad.

The income of the Board is mainly derived from Parliamentary appropriations, work undertaken from Government departments and agencies, sales, rentals and royalties and other miscellaneous items. Expenditure incurred is on administration, production and distribution of films and other visual materials.

The income in 1958 was \$ 6,167,780 and \$ 6,273,008 in 1959. The expenses were \$ 6,126,666 in 1958 and \$ 6,116,216 in 1959. Total income from rentals and royalties was \$ 552,044 in 1958-59 and \$ 690,811 in 1957-58, and the amount received from sales of films and other visual materials was \$ 1,451,571 in 1958-59. Excess of income, if any, over expenses is transferred to the Receiver General of Canada for credit to Revenue.

The National Board of Canada is something unique in the world and sets an example that can be followed the world-over to really make motion pictures a tool, an instrument and a means to foster better understanding among the people.

China

There are some 800 cinemas. All films must go through the Censors. Censorship fee is \$ 1.25 for one reel. Customs duty is \$ 0.275 for each metre of film. Amusement tax of 23% is levied from the total receipts on each film after public exhibition. No foreign exchange by official rate is available for the film importers. All funds are remitted through black-market channels. All foreign films imported must have their own import quotas.

Argentina

There are some 2,531 cinemas. Most of the films released are imported from U.S.A. Average yearly film production can be estimated at 48. Censorship is done of all the films. It falls into nine categories. Customs duty is charged at the rate of \$ 15 pesos gold per kilo. Now there are no restrictions for import of films. Remittances can be carried out freely with the exception of those funds that are blocked by the Central Bank as on October 27, 1955. Dollars for remittances can be purchased freely at daily rate prevailing in the market. Exhibition of documentary film is compulsory in each show. All cinemas must run Argentine feature films for a minimum of three weeks including three Saturdays and Sundays out of every six weeks. Argentine films are only required to gross 75% of what foreign films make. There are about 140 Cinemascope houses. After the ousting of Peron's regime, the industry is in progress under the consideration of the Film Board. In January 1957, the Government enacted a new law covering all aspects of the film industry to make it a national cinematographic industry.

Australia

There are some 1,815 cinemas with the seating capacity of about 1,195,143. Besides it, there are 126 cinemas in 16 mm and 60 are drive-in. Customs duty of 8 pence per linear foot is on imports if imported for duplication purposes, otherwise of 5 pence if imported for exhibition. All films are subject to a primage duty of 10% of assessed value and a 10% special duty tax. British imports for duplication are duty free, but when imported for exhibition there is a duty of one pence per foot. Federal admission tax was abolished and was reimposed only in Victoria, where the new tax is somewhat lighter than the Federal tax. Control is carried on on the growth of new cinema houses. New South Wales quota laws impose a 3% quota on distributors and a 2½% quota on exhibitors. Exhibitors' British quota is 15%. There are six television stations. The motion picture business has been brisk and the film production is on its minor level and is mostly confined to news-reels and documentaries. Good deal of production going on of television is mostly in advertising field.

Austria

There are about 1,260 cinemas with 311,000 seating capacity. Total yearly attendance is estimated at 90 million. 222 feature films and 40 full length documentaries and cultural films have been produced since 1946. Censorship is exercised by the city of Vienna for all Austrian lands. Minimum programme length is 2,600 meters. Producers look for export of their films. The principal buyer is Western Germany. Cinemas are plentiful and many want reconditioning. Taxes are excessive. People are fond of pictures, so the industry can look into the future with confidence.

Belgium

There are some 1,684 cinemas. There is no censorship, but film's suitability for children is judged. Import duty is imposed at the rate of Fr. 1.66 per meter for positive films and Fr. 0.35 per metre for negative films. Cost of sub-titling varies between Fr. 10,000 to 15,000 per film. Admission taxes vary between 18% to 25% on gross takings. The proceeds of foreign films are allowed to be remitted freely taking into account the recent conditions concerning the dollar area. 50% of the amount is blocked in the country. There is no definite legislation on the industry. Television was put in operation in September 1953, and no effect has been noticed on cinema attendance so far.

Brazil

Cinemas are more than 3,625 in the country. Approval of all films is necessary by the Censors. There are four categories of censorship. Admission tax in Riode Janeiro is 10% municipal tax, 10% statistics and 50 Centavos per ticket for popular stamp. There is no statistics tax for admission under 4.00 Cruzeros. All cinemas are required to show one full length Brazilian feature film for each eight foreign programmes besides of locally produced news-reel, which must be played in every show. Average annual production of feature film is 25 and annual attendance is around 300 million.

Denmark

Cinemas are 500. Average feature film production is 22. Approval of all films is necessary from State's Censorship Board. Censorship is classified into three categories. All posters and stills for advertising are also approved by the same board. A customs duty of d.kr. 25.00 per kilogram is paid. Minor fees for censorship and advertising exists. Admission taxes are effective from April 1, 1955, and are 84% of the basic admission price and roughly comes to 50% of the gross price. All regulations are abolished in regard to import of films. General demand is for reduction of admission tax. Film rentals are 30%. On May 15, 1956, 64% of the population was covered by television with 22,000 receivers. Business is seriously affected and distributor's rental has decreased from 18 million d.kr. to about 16 million d.kr.

A distributor must be a Danish citizen. No distributor can be an exhibitor unless he is a Danish producer. No exhibitor can control more than one house and hence there are no circuits. The law provides for 25% of the entertainment tax receipts from the exhibition of Danish films to be remitted to the film producers. American films are popular in imports.

France

There are 5,723 cinemas with 2,758,893 seats. Film production of feature films is on an increase. Films produced in 1957 were 142. Average cost per picture comes to 115 million francs. Censorship is done on all films. Taxes are about 31%. In 1958, 126 films costed 17,600 million francs

TABLE XCI.—FILM PRODUCTION IN FRANCE

Year	No. of films produced	No. of films produced by French producers	No. of films produced in co-operation with other countries	No. of spectators in million
1949	107	99	8	387
1950	117	99	18	370
1951	112	94	18	373
1952	109	88	21	359
1953	111	64	47	370
1954	98	52	46	383
1955	110	76	34	393

Finland

About 600 cinemas with 200,000 seats are in the country. Average feature film production is of 30 films. All films are censored under four categories. A fee of 34 marks on each kilogram must be paid for all imported films. Educational and cultural films are free from entertainment tax, other films pay 15%, 20% or 25% of admission prices. Imported films pay 35%, 40% or 45%. There is no quota system in the country for the import of films, but restrictions on the transfer of foreign exchange exist. Future looks promising.

Germany

Cinemas are 7,000 with 2,800,000 seats. Average yearly feature film production is 125. There are about 257 producers and 77 distributors. Voluntary censorship exists since July 15, 1949. Entertainment tax varies by State and Community ranging between 15% and 30%.

From November 1, 1949, income from foreign films may be freely transferred to most countries except to the dollar area. No licences are required for the cinemas. In Russian zone, cinemas have been nationalised. All round improvement is visible daily after war.

Mexico

Cinemas are 2,100 for 35 mm and 1,700 for 16 mm. Average yearly feature film production is 100. Censorship is carried on every film. Customs duty is \$ 4.40 per 2½ lbs. plus 15% *ad valorem*. Admission tax ranges from 15% to 25%. Cinemas are doing better.

Spain

Cinemas are 4,500 with 2,300,000 seats. There are 11 studios with 30 stages and 16 laboratories. Censorship is done under two classifications. There are three categories of films for the levy of customs duty. The duty is 4.50 gold pesetas for each kilo of raw material. Picture classified in the first category has to pay 75,000 pesetas, in second category 50,000 pesetas and in third category 25,000 pesetas. Entertainment tax on gross earnings of cinemas is 30% and excise taxes are collected for the poor at the rate of 5%.

U.S.S.R.

A memorable date in the history of the Soviet Cinema is August 27, 1919. It was on this day that the entire cinema industry was transferred from private enterprise to the People's Commissariat of Education. As a result, the Soviet cinema today became an art of great ideological and aesthetic force.

There are some 73,000 film projecting installations having an annual cinema attendance of over 3,000 million. There are about 35 studios in the country. The Soviet cinema gained world-wide acclamation as early as the twenties, and today some 50 films are being produced in co-production with the various countries. It was in 1957, that the cinema workers formed their union.

In 1958, there were 41 television centres operating throughout the country, besides those set-up by amateurs, and the volume of television broadcasting was about 38,000 hours—exclusive of the broadcasts given by relay stations. In the beginning of 1958, the number of television sets was 2,000,000 and some 10 million people watched the broadcasts daily. It is planned that about 100 new television centres and stations will be built by 1965, and the number of receiving sets will reach to 12,500,000.

The task before the industry is not mainly of entertainment but of education of the masses.

Sweden

The cinemas in the country are 2,583 with 662,000 seats. Entertainment tax is 30% on admissions up to one Kröra and 45% on all others. Censorship is done of all the films under three categories. Average yearly feature film production is estimated at 40.

Holland

There are 541 cinemas in the country with some 257,000 seats. Feature film production is



not much. Censorship is done of all films under three categories. Import duties are 13 cents per metre for positive and there is no duty for negative. In addition to the import duty, 3/97 of the value of the film copy and freight is also charged. Entertainment tax is different for every municipality ranging from 20% to 35%. Film rentals are about 40%. General outlook is good at the moment.

General Outlook

Though all the countries in the world are aspiring and aiming high in the field of motion picture production, yet success is achieved only by those who enjoy certain basic advantages over others. Such advantages can be enumerated as the manufacturing of raw materials and equipments in the country, a high standard of technique in picture production, low cost of picture production, high standard of science in general in the country, national appreciation of the arts in general and superb cultural attitude of the people. All these things are essential simply to stimulate creative interest among the people. In those countries that have made progress in the field of motion picture production, several aspects need attention. Their position is strong because the motion picture industry is well organised and integrated, internal problems are fewer and governmental patronage unstinted. Producers are not large in number and all gain the advantage of their large resources of production. Export Promotion Council is there to capture more and more markets for the pictures produced at home.

The art of motion picture does not know any barrier of custom, language or tradition. It is this feature that has made the motion pictures so popular throughout the world. But a general apathy is still there, and statistics are seldom available in the realms of movie-makers. The absence of reliable data thus makes the sound understanding of each other's problems difficult. Seeing that the cultural fare of the average person in the world consists of movies, UNESCO has taken up the gigantic task of compiling statistics on cinema [and, as a result, workers are busy with the task of building a healthier, happier and more prosperous world through the motion pictures. To attain the purpose, United Nations camera unit follows everywhere, and today pictures cover almost all the aspects of the work of U.N.O., and the important news and incidents of every nation. Films are shot in twenty-six languages and the exhibition of the films, which was hitherto only confined to non-commercial purposes, has been extended on a commercial scale just to promote common understanding and goodwill among different nations.

International Film Festivals

The practice of holding International Film Festivals started in Venice in 1932. Cannes was the next to follow in 1939. Since then festivals are organised in almost all the countries and today they have become too many in number. Increase in the number of festivals has given birth to an International Federation of Film Producers' Association. With the passage of time, this association has resumed importance and now controls the festivals. It has given official recognition to Venice, Cannes and Berlin festivals. It has graded the festivals into A, B, C and D categories. Festivals falling in A category are competitive, those which fall in B category are non-competitive and those coming under C are of special nature for scientific and children films. The last category D has been awarded to national festivals which generally depend on individual producers through local distributors.

The main purpose of these international film festivals is to demonstrate the development and progress of filmic art in various countries. These festivals have helped indirectly to the growth and progress of the world motion picture industry as a whole, and serve as shop windows of the different countries in the field of motion pictures, promoting good-will and understanding on an international level. These festivals are not only cultural and artistic events, but also provide good opportunities for business negotiations, the conclusion of contracts and the reaching of agreements on forms of economic collaboration.

International film festivals are not competitive, but are representative. Persons in such festivals do not meet in rivalry, but to appreciate each other's art, skill and progress. The atmosphere at the time of judging films continues to be friendly, though the criticism is found to be strict and yet unbiased. The success achieved by any picture, therefore, encourages the production of such type of pictures by others. It further lends a moral support to its production on a large scale both for internal consumption and external export to the producer.

Since every country is producing films, the festivals serve the motion picture industry of the world by stimulating interest in what is good and artistic. They invoke a desire among the producers to aim high and to achieve the highest technical perfection.

Problem of Export

Countries, enjoying better position in the field of motion picture production, need the exploitation of their pictures outside the country for better commercial success. The American motion picture industry, being on the top in motion picture technique, is the largest exporter of pictures. Britain, as a matter of fact, exports the films mostly and particularly to British Commonwealth countries. Japan is on the way to capture more and more markets. France and Italy have also gained markets for export of their pictures though on a somewhat smaller scale. Among other countries come Hongkong (exporting to Singapore, Malaya and in South East Asia), Indian pictures are exported to Asia, Africa and the West Indies, Egypt (exporting in the Middle East and Africa), U.S.S.R. (exporting mainly to China and Eastern Europe) and the German once again have started capturing markets.

Countries interested in promoting their export of motion pictures should understand that the fundamental need at the moment is one of quality in theme and fine standard in presentation on an universal level. If the motion pictures lack in all such values, the exhibition can only be secured in other countries by the producers out of courtesy and curiosity ; otherwise they will be excluded from the exhibition in an outright manner.

In almost all the countries, foreign pictures suffer at the hands of Censors and their exhibition is held up for one reason or the other. In all such cases, attempts should be made by the Producers' Associations or by the producers individually to wipe out the differences and no attempt should be made to move the Government concerned to take up the issue. The motion picture industry, in this matter, should be self-reliant.

Co-Productions

In an effort to know the techniques and methods of film production of one another, the producers of those countries where the motion picture production is at an advantage do not hesitate to join hands with other producers of less advantageous countries in co-production. Such deals, besides exchanging ideas and working techniques, help the pictures in making a head-way in both the countries and easily secure exhibition and distribution facilities. On a survey

of one hundred co-production deals, it has been seen that three obstacles stand in the way—finance, inferiority or shortage of talents and organisation. But these factors have not proved so alarming, as the foreigners who participate in such deals generally prove competent in all the three spheres—production, distribution and exhibition. Finance, however, is mostly to be secured by both the parties. The chances of recovering the share of investment by the one producer stand readily in the home market and the foreigner, too, has the fair chance of his recovery in the world market. The responsibility on the producer at home, however, rests in exercising great care as to what is to be shown to the audiences not usually familiar with the internal conditions. They are likely to accept anything seen by them through pictures as true. If the picture is a co-production, its distribution in other countries becomes easier, the artists become known to the cine-goers of other countries and advanced technical knowledge thus spreads from country to country.

The overseas market for the Indian pictures is confined mostly to those countries with whom we have cultural affinity. In Western countries the Indian motion pictures have not made any headway. The Indian pictures have peculiar features and are generally made to suit the local demands. Foreign distributors like pictures that are short and fast paced. India is yet to produce pictures specially meant for exports. In the position in which the producers are at present, the best way will be to join hands with the foreign producers to make films in co-operation with them. The Italian motion picture industry was the first to try this experiment. Obvious advantages attracted Germany, Czechoslovakia, Bulgaria, France, Britain, Japan and U.S.A. The idea of co-production is not new to our country, but actual progress achieved in this direction by the Indian motion picture industry has not been significant. There have been instances of co-production in the field of motion pictures in the past, but they have not proved fruitful.

Technical Developments

Innovations in motion picture production are announced daily capable of creating realism never before achieved on the screen. The salient features of some of the techniques are given below, just to see their impact and illusion created on the audience.

Cinerama

It places the movie around the audience. Three cameras photograph the original scene in synchronism and three projectors are employed to show it. The images do not overlap appreciably, but are placed side by side to produce a broad panorama. A third dimensional effect is achieved because different parts of the picture are far apart. A spectator down in front is almost between the ends of the curved screen. He has to look to left or right to follow the action. This effect is reinforced by third dimensional sound, picked up by microphones at different locations in the setting, recorded on separate tracks, and played back through individual speakers. Although the effect is third dimensional, it is not stereo. The screen is curved instead of flat, but the image on it looks just the same to both eyes. The illusion is all on the surface.

Cinemascope

Reaching way out for realism in motion pictures further, 20th Century Fox Corporation came with a wide screen process called Cinemascope, which does require Polaroid glasses for viewing and proved an answer to 3-dimensional dilemma. The results are so realistic and

impressive, that it is easy to be lured into a false sense of stereo, while watching the panoramic screen spectacle unfold. Aiding and abetting the illusion is 'stereophonic' sound, a directional sound system that records sound on 3 to 5 separate sound tracks and plays it back through as many loud speakers spotted behind and around the screen, thereby causing sound to emanate from the direction in which the action appears on the screen. The system uses one camera and one projector.

Cinemascope is the brain child of French inventor Heneri Chretien, honorary professor at Sorbonne, who developed an 'anamorphoscope', a cylindrical lens which has built an astigmatism and which, in practice, first distorts the image in the taking and then rectifies it in projection. The system is worked out by using the cinemascope lens which can be used on a mount on any 35 mm camera, composed of a system of cylindrical lenses which compresses the images into two different dimensional scales, one for the height and other for the width. No doubt, the result on the focal plane is a distorted image composed of thin elongated figures which represent the wider angle of view as it is compressed into the narrow confines of the 35 mm frame. Later, a similar compensating lens attached to the projector lens decompresses this distorted image and restores it to normal image again on a huge curved screen that is 2.66 times as wide as the conventional cinema screen. At the time of shooting, sets have to be built considerably wider to meet the increased scope of the lens, particularly in scenes where the camera has to be planned to follow action. It requires additional lighting units as well. Many a time the camera man has to face a problem of dynamic composition also.

In an effort to standardise motion picture production on one universally accepted system, the Company made the process available to the entire industry. As a result, the following progress in Cinemascope installations has been made in the world :—

4 Track Magnetic	Optical	1 Track Magnetic	Total	Period up to
5,057	14,472	80	19,609	Sept., 1956
9,639	2,532	442	42,613	Jan., 1958

Total Cinemascope installations in U.S.A. and Canada on August 1, 1958, was 17,644 and in June 1958, total was 3,857 in Britain, 1,166 in Australia, 344 in New-Zealand, 3,004 in Far East and 16,598 in Europe including Isreal and Egypt.

Television

In television, photography is without film and the image comes without any processing. It is all done by lenses harnessed to modern electronics. The technical supervisor sits in the control room next to the director, facing a bank of push buttons that keep him in telephonic touch with every operator on the stage, all of whom are equipped with head phones. His job is to carry out the director's wishes. In addition to pushing the button that puts a camera on or off the air, these include the co-ordination of all mechanical factors involved in sending the picture to the home set, and the making of such trick effects as dissolves, super impositions, wipes, split-screen effects. And all these are done electronically. In front of the control desk (known as the console) stand a number of receivers called Monitors. There is one monitor screen for each camera on the set, each identified by the same number as the camera, and a larger monitor that shows which picture is actually being sent out on the air. A television



crew includes a technical supervisor, audio engineer, two video engineers, camera men, Asstt. technicians, boom operators, dolly pushers and persons engaged as in film-craft.

The camera's optical system picks up an image of the scene and transfers the picture to the highly photo sensitive surface of the so called image orthicon tube in the camera. This tube is a kind of converter for transforming the high rays that constitute the image into electrical impulses of varying intensities. The latter are then carried through the system and eventually to the home receiver, where reverting to light rays they produce the photographed image on the phosphor screen of a tube known as the kinoscope.

The video control engineer in the control room lines up the electrical circuits in the camera to be used, manipulates the voltages to establish the proper level of picture 'signal', adjusts the contrast and brightness of each picture before it goes on the air.

The television camera carries four lenses of varying focal lengths on a rotating turret. It has a focussing knob, a view-finder and the equivalent of a pan and tilt mounting. The camera uses no film and has no shutter. There comes the image on the image orthicon and continues till the power is shut off. The image is focussed by moving the tube itself. It is focussed twice, first optically by the camera man than electronically by the video engineer to sharpen the scanning lines of the picture.

For the public, television is only sixteen years old. Today, it is a reality in 33 countries. In U.S.A. operation is commercial. In U.K., it is under B.B.C. In Netherlands, a peculiar situation exists. While it is a private enterprise, programmes are being run under Government control by four private organisations affiliated with four political movements of the country. No fee was levied in two years of experimental stage. In U.S.S.R., it is under State control. In Canada, it is like radio and represents a compromise between the U.S.A. and U.K. systems. In Japan, it is on the lines of B.B.C. of England. In India, it has been recently started on experimental basis by the Government.

It is estimated that there are more than 1,000 television stations and more than 75,000,000 receivers in the world.

In the countries where television has become popular, the motion picture producing companies noticed that only top quality films continued to make money. Television had blotted out the market for mediocrity in cinema entertainment and the producers knew it, and they concentrated on pictures which they hoped would be attractive enough to penetrate the television barrier. These efforts were starting to pay off when the motion picture industry manoeuvred into position some of its secret weapons...the big screen, stereophonic sound and other similar techniques. The bid to recapture its lost audience opened up with a spattering bang late in 1952 with the introduction of Cinerama. Then in quick order came other techniques.

Fighting a grim battle against television, harnessed producers are looking on new devices today. Nothing can be decided until the present confusion in technical standards in the film industry is cleared up. Television today presents a threat simply because the motion picture is a record of past actions while television is of the current time. Television tends to heighten the interest of real life when the motion picture techniques tend to have the reverse effect.

Faith and enthusiasm have been the key-note of developments. Every technological advance does not automatically spell progress, and in most of the cases without the exercise of great intelligence and true conscience, it has proved a curse. The motion picture industry of the world as a whole has to work with the ideal that the motion pictures are to help man to live better and happier.

CHAPTER 18

Conclusion

Absence of Industrial Integration

The most striking feature of India's industrial development has been the concentration of ownership and control in fewer hands and in fewer establishments. But this is not true of the Indian motion picture industry. It is also interesting to observe that in the evolution of industrial organisation, the Indian industries have followed, more or less, the same pattern and sometimes reveal strikingly similar tendencies, which are characteristic of more industrially advanced countries. But the Indian motion picture industry is an exception to this also. The Indian motion picture industry was, therefore, not able to derive those advantages that flow from the industrial integration and the motivating force behind such integration, e.g. to secure increased economies of production and distribution arising from the expansion in the scale of output or operation or to eliminate wasteful competition through regulation of prices and restriction on output etc. Besides, the Indian motion picture industry also stands a bit isolated from the general financial, industrial and commercial interests in the country. In other spheres, there is generally a co-ordination or uniform control. But in the Indian motion picture industry, one finds that there is no such co-ordination of various interests, and as a result, this industry, does not secure some of the economies of horizontal and vertical form of expansion and combination.

It is in this background that we propose to sum up our main findings, conclusions and suggestions that have been enunciated in the foregoing chapters, and, in the light of that study, the future prospects of this industry.

Present Position

The motion picture industry, in general, has a triple aspect. It is an industry, it is a business and it is an art. And because it brings to its product all the combined strength of science and art, it represents a vital power of social significance. Truly speaking, it is a new form of art embodying a new technique of presentation. As such, the motion pictures owe allegiance to the deeper human values, striving for the beautiful and the noble. Its declared objective is to make art available to the masses and to foster and promote culture.

Indian motion pictures are seen daily by millions of people, at home and abroad, yet practically none is aware of the scope of operations of the Indian motion picture industry, which has been built up on self-help and is a growing national private enterprise. The Indian motion

picture industry, being one of the biggest private enterprises in the country, serves both the rich and the poor as their essential need of recreation.

Motion picture experts, as a matter of fact, will have to agree that the statistics of this industry, which occupies the third place in the world, are no less in a position to contend with the top motion picture producing countries. The following figures give an idea of the scale of the present day Indian motion picture industry.

1. Total estimated investment in the industry.	Rs. 446,000,000
2. Total number of persons employed.	89,800
3. Total number of studios	73
4. Total number of laboratories.	43
5. Total number of producers.	679
6. Total number of distributors.	1,023
7. Average yearly production of feature films.	297
8. Average yearly imports of raw materials.	Rs. 2½ crores.
9. Average net yearly earnings.	Rs. 27 crores.
10. Total number of cinemas.	4,285

These statistics give eloquent testimony to the fact that if given opportunity and allowed to grow, it would not be surprising if one day it has the best foreign exchange-earning potentiality and holds the top position in the world. And there is no doubt that the industry has now started attaining the status and quality that have obtained international awards, and pictures have started capturing foreign markets.

A study of the Indian motion picture industry shows that past and present policies of the industry are largely responsible for its present plight. The industry lacked leadership to solve the problems coming in the way of film production, distribution and exhibition. It has failed in its primary responsibilities of affording an adequate standard of living for its employees in all sections. One can see today the sorry spectacle of people in the industry changing their professions over-night. Many of the ills are partly due to amateurs, who take complicated assignments without any experience. Practical problems faced by the producers are an erratic system of financing, a serious limitation in the scope of distribution and exhibition, a scramble for obtaining the services of the top-most persons to gain instant focus from the distributors and exhibitors and the shortage of the latest equipments. All these vital factors have not only increased the cost of production of the pictures and prolonged the time of completion of the pictures, but have brought the Indian motion pictures nearer the 'stage' than the dynamic 'screen'. It is so, because the Indian motion picture industry has never cared to see and study the important mile-stones in the development of film technique from a common level and to solve the standing problems in an united way.

Problems of the Industry

To understand the recurring problems of the Indian motion picture industry, it is essential to study the background of its growth. The British rule, as a matter of fact, could not stimulate the producers to interpret national characteristics in terms of the moving picture. The public also remained content relying, in the main, on foreign films. As a result, the industry could not illuminate a believable slice of Indian life in a convincing, stimulating and entertaining manner, because the producers remained busy in proving that they are the instinctive and rightful interpreters of foreign films in their own way. They also learnt that



Pictures should be more lavish and more expensive, if success at the box-office was to be achieved. And it all led the subject matter of the films to be less parochial and, therefore, less Indian. The result has been that the industry is in a sad plight and has to face many serious problems, for the solution of which gigantic efforts are needed.

The Indian motion picture industry is said to be in deep crisis at the moment. In parliament, in the press and among the public, the cry is 'the motion picture industry is in danger'. And about the causes of this crisis, there is much difference of opinion. The foregoing pages clearly prove that the Indian motion picture industry continues to throb in an erratic state of crises, sometimes lustily, sometimes feebly. In the recent years, however, several Government actions in the form of aids, encouragement and assurances have quickened its pulse. But one will have to agree that it is still not out of danger, though there is no cause for alarm.

There have been several stigmas attached to the Indian motion picture industry from the beginning, resulting in consequent disabilities. Firstly, the producing units are too many and too small and too unwieldy for efficient and economical working. They seriously impair the efficiency of the industry, increasing its competitive power. The continuance of these uneconomic and inefficient units have meant inadequate and scanty profits to entrepreneurs and low yield to investors. The frequent failures of such ill-conceived and uneconomic units have demoralised the entire investment market, increased the rate of interest to enormous heights, thrown a large number of workers out of employment and threatened the stability and smooth working of the motion picture industry.

Taking into consideration the working of Japan, America and England in the field of motion picture production, we find that their large sized producing units are in a position to obtain their supplies of raw materials at lower prices, they achieve more advantageous specialization of plant and machinery, utilize the machinery and the services of the technical staff more continuously and more effectively, and afford to spend substantial sums of money on technical and marketing research.

In the Indian motion picture industry, there are some units which are still in the infant stage, some that are still growing, some that have reached maturity and some that have overgrown and outlived their usefulness. Here, the film producing companies have been organised on lines, more or less resembling the private limited liability type. The limited resources—financial, managerial and technical—at the disposal of the promoters of these companies definitely set a limit to the size of individual units. The units during the earlier period of evolution of this industry have shown a tendency to cluster round a size, which we may characterize as the 'minimum economical scale of production', and this has ultimately created a 'high mortality rate' among the small units.

Secondly, profits in the industry are the most indeterminate, most variable and most uncertain of all income streams. Even at a particular time, profits vary widely from enterprise to enterprise and from person to person. These variations arise, not only because of widely divergent accounting practices pursued by individual units, but also because of various factors, most important being the ingenious methods of film production adopted by a section of the unscrupulous producers to deliberately conceal or manipulate the true financial position of the concern. Besides, the scanty profits, the prevailing slump in the country's business and the post-war economic depression also overtook the industry. It made the finance shy, brought successive flops of the pictures, raised the production costs to new heights, decreased the studio hires—in spite of increased operation costs, created bizarre costumes, hybrid music, impossible and unnatural jumbled plots and a mad rush for colour pictures, which most of the producers

could ill afford. And these led to increased taxes on the industry. All these elements contributed to the sad phase through which the producers are passing today.

The existing problems that confront the industry are both internal and external. Now, let us sum up the basic causes in each category, as brought out in the present study, with the basic suggestions leading to a solution that can give stability to the industry, and make its product cheaper, but richer in contents.

Among the internal problems, the most important is the production set-up, which gives way to all the other vital issues.

There is a variety of pictures produced in the country, ranging from simple action dramas to spectacle pictures with diversified themes. But it is rarely that pictures of high artistic value are brought out, and only a few pictures deal with the construction of a democratic and peaceful society. Those pictures which attain success in international contests, however, have a unique style as well as characteristic features, different from the rest of the pictures.

In spite of the fact that the market for the pictures is practically limited to home audiences alone, the cost of production of the pictures is increasing daily. The pity is that the increased cost of production does not create quality in the pictures. The producers, too, are not keenly aware whether such a high cost can be justified or not in view of contents of the pictures and their potentiality in the market.

Uncertain political and economic tendencies in the country create further difficulties in the working and progress of the industry. Adding to the difficulties is the mushroom growth of the new producers. Besides, foreign pictures are allowed free competition with the Indian pictures. This all has led to an intensified qualitative as well as quantitative competition in the industry. As a result, many pictures are like the 'carbon copies' of the successful foreign films, which fact hinders the artistic growth of the industry.

Indian culture has peculiar features. The customs, food, clothing and even the language have been completely different from other countries. All these factors, therefore, forced the producers to cater only to the domestic needs for long, and the Indian pictures could not get a suitable market or appreciation outside the country.

India, unfortunately, has no raw-film manufacturing plant and, therefore, has to depend upon the imports of raw materials and equipments. The foreign exchange difficulties have often disturbed the affairs and smooth working of the industry. The dependence on other countries for its requirements of raw materials has provided an unstable structure to the industry from the business point of view, keeping it away from the benefits of technical developments taking place elsewhere in the world.

The Indian pictures are ordinarily lengthier than those shown in other countries of the world. Lengthy movie shows are not only detrimental to the health of the people, when the exhibition facilities in regard to sanitation are not good in the country, but also bring a low tone to the quality of the films. The country can ill-afford such lengthy films in face of foreign exchange shortage, dependence on other countries for raw-film and other handicaps.

Educational shots, as a matter of fact, have been virtually shut out of cinemas because of their lack of amusement value. The importance of such films has not been recognised by the public also. Producers of short films, though sufficient in number, have small capital and have no systematic production set-ups. Films Division films, too, have so far failed to keep on a paying basis, in spite of their improving quality.

Though the motion pictures are being produced more and more, and are becoming a medium of popular amusement in the country, the cinemas are not cropping up in the required level and

the shortage of cinemas is felt all over the country. The country has nine cinemas per one million of population. Due to shortage of cinemas, exhibitors demand exorbitant booking rates and many films do not get the release dates at the cinemas for a considerable time. While the exhibitors continue to experience economic hardships and difficulties out of existing rules and regulations, and admissions are subject to high entertainment tax; the absence of any other source of entertainment for the common man has made the exhibition side to thrive, enabling the industry to grow and continue gradually despite many shortcomings.

Popularity of the foreign films in the country creates a tendency of imitating them and arrests the growth of originality. Social characteristics, further, could not enable the industry to attract educated and well-enlightened persons into it. The conservative type of persons also circumscribed the scope of the producers. Public at the moment has wrong notions about this industry, and the industry has not cared to remove them. Such notions have also been created by the kind of publicity that the industry throws. Film critics of the country in majority can aptly be described as good mothers, who cannot see the faults of their own children. They do not make a positive contribution to the progress of the industry. Often, many film papers also do not hesitate to sling mud on the film-stars, just to black-mail them. The news about the industry, in most of the cases, remains only the creation of the imagination of the publicityman, and thus causes confusion in the industry and outside it many times.

No doubt, the motion picture industry in India is young and still unstable. Yet, the films have come to stay. They reach hundreds of millions of people everyday, feeding them with new ideas, moving their emotions and moulding their thoughts.

The Indian motion picture industry and the pictures, of course, cannot keep pace with the foreign competition, as it has to earn its living in the home market alone; while in other advanced countries, most of the costs are covered in the home market, making very much higher earnings in the foreign market. Finally, the quality of their films, as a rule infinitely more lavish in technique and contents than Indian films, has gradually led to an 'Americanization' of the taste of the masses, which makes matters worse. This problem can only be solved by imposing quota acts and by fixing ceilings on the remittances and improving the quality of the Indian pictures.

Where questions of high salaries, low salaries and unemployment are concerned, they reflect the social tensions that are all the time increasing in the country with the progress of the country's plans and the economic depression. Film-stars' salaries along with others rose to fantastic heights, chiefly because it became a matter of prestige to attain the largest pay packet in the industry, because films take immoderate time in completion, because there remains a great demand for a few persons due to their popularity and because the industry has been shy in bringing out new talent. The problem of high salaries and low salaries is somewhat more difficult to solve. Film-stars account for one-fourth of the production budget of the films, and the same is true for other renowned persons. While all this is trifling by Hollywood standards, means very high costs indeed for the struggling Indian producers, and ultimately upsets them, causing non-payment of salaries to other workers, unemployment and loss to themselves. It cannot be eliminated till the affairs of the entire motion picture industry are rationalised.

The number of cinemas, in proportion to the population and the films produced in the country, is very small. The State, which must save the industry, must try to stimulate the development of the cinema by encouraging the exhibitors to make more and more cinemas, instead of merely fleecing the industry by heavy taxes. The other problems arising out of shortage of exhibition facilities will automatically be removed with the increase in the number of cinemas in the country.



Chanchal, K. N. Singh, Pran and Madhubala
 enact an enchanting sequence in **MEHLON
 KE KHWAB** ▲

256A
 Meena Kumari, Raj Kumar, Durga Khote and
 Daisy Irani make a tender scene in
ARDHANGINI ▼

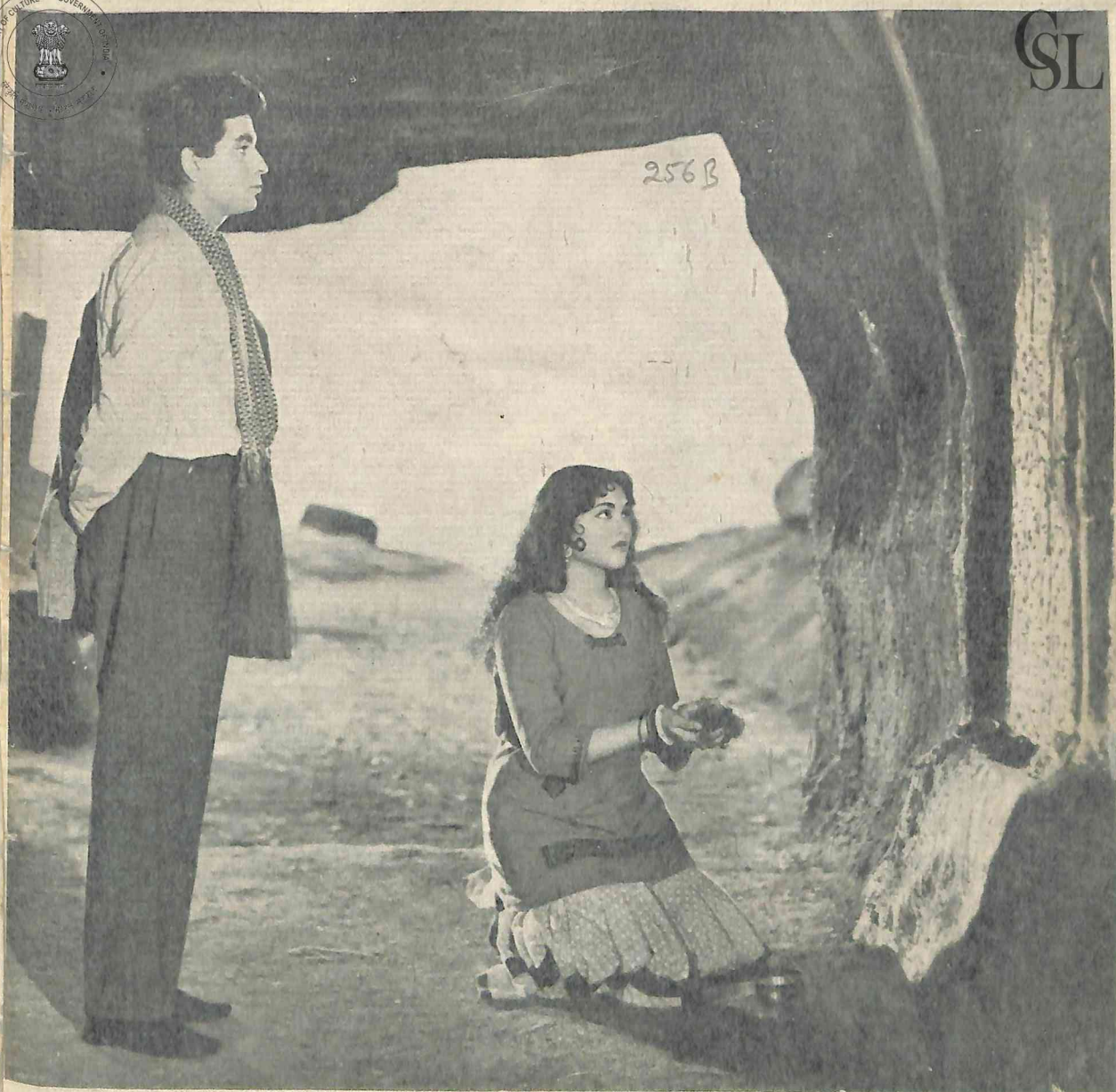




Kamini Kadam seems to be sad in spite of
Bipin Gupta's consolation in **MAA BAAP** ▲

Dhumal, Abhi Bhattacharji and Aneel Kumar
appear thus in **HUM BHI INSAN HAIN** ▼





Engaged in prayer are Vyjayantimala and Dilip Kumar in MADHUMATI



▲ Johnny Walker seems to make a tempting offer to Rehman in **TEEN PATTE**



▲ Vyjayantimala strikes a dance pose to attract Dilip Kumar in **DEVDAAS**



▲
 Flanked by Raj Kapoor and Pradip
 Kumar, Smriti Biswas appears
 thus in JAGTE RAHO

▼
 These expectant looks are from
 a scene in British Film MOUN-
 TAIN HOUSE





Two lovelies enjoying are Kuldeep Kaur and Chitra in SAHIL ▲

Kamal gives her legs an alluring look for censors in BETAB ▼





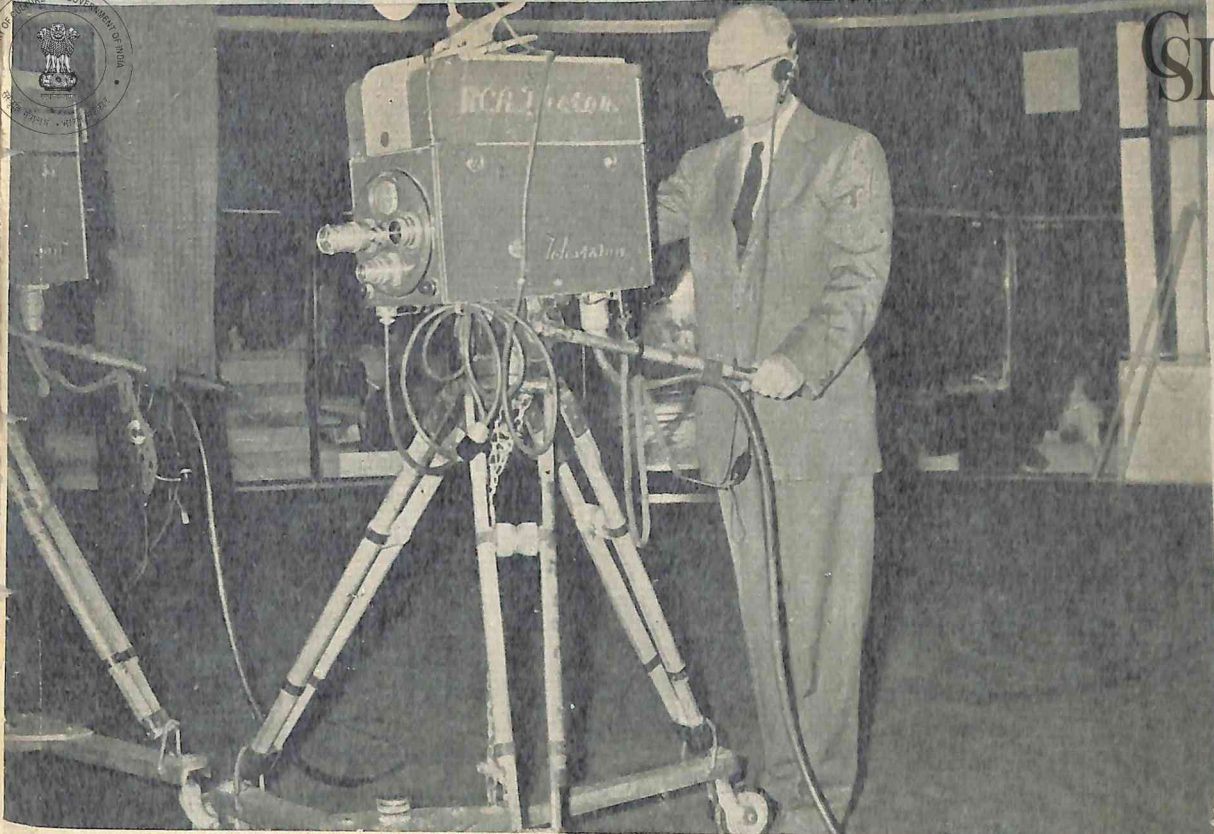
Engaged in love making are Raj
Kumar and Meena Kumari in
ARDHANGINI



Shakila seems to prove in her kitchen that she has a taste for cooking

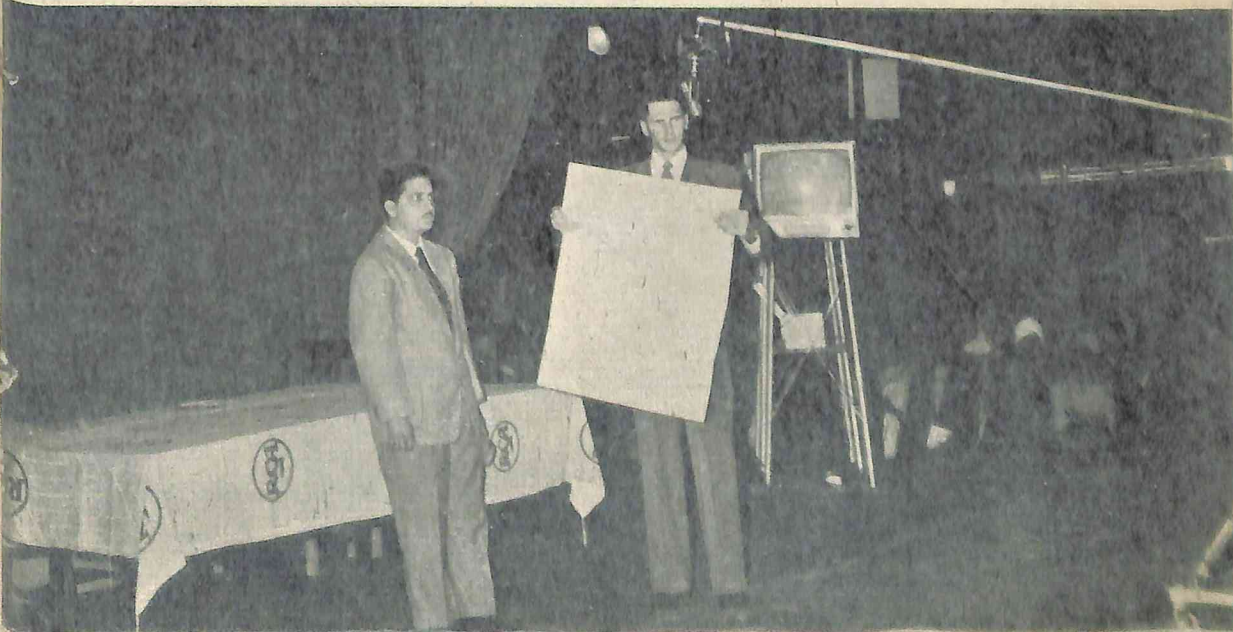


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Director A.V. Hallack with R.C.A. Television Camera makes TELEVISION a reality in India (1955)

2565
Giving a talk on Pharmacy to the television audience is Shri Satish Sharma in R.C.A. Studio





Registering a children's program
is Philips Television Camera ▲

Ready to break forth into a dance
is Sandhya in DO ANKHEN ►
BARAH HAATH



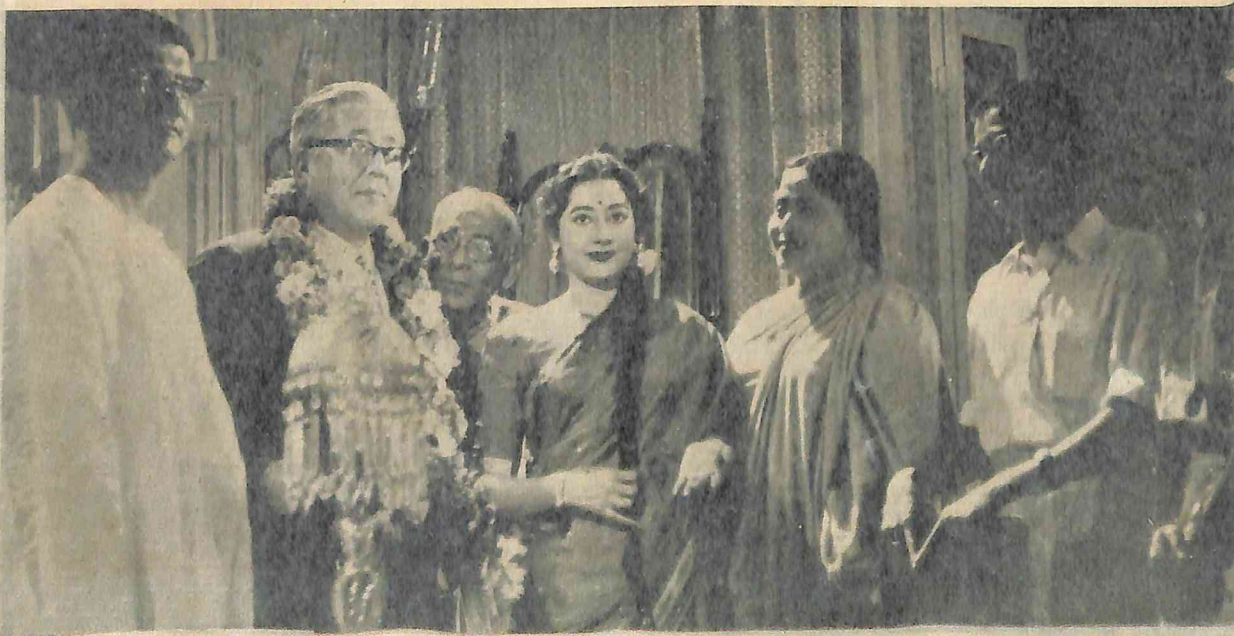
CSL



▶
Naseem with an alluring look to enchant Ashok Kumar makes a romantic sequence in BETAB



▼
Mr. Kido Shiro among Bengali artists in an export promotion drive for Japanese films



The Indian motion picture industry, above all these difficulties and handicaps, is also under a dizzy grip by the sudden impact of a series of technical improvements and developments like 3-Dimension, Wide-Screen, Cinemascope, Cinerama, Vista-Vision etc. But we have also to see whether the Indian motion picture industry can be in a position to adopt these latest innovations with advantage. All these technical improvements can be brought in the country at the cost of considerable outlay. It must, however, be borne in mind that it is a fundamental economic law that any kind of investment must yield a final dividend. Otherwise, it cannot be an investment but a gamble.

While all these innovations should be welcomed to widen the range and effectiveness of this medium in the country, the fact cannot be ignored that the progress of the industry could not keep pace with the times. The first reason is that the showman, like a politician, exists only at the pleasure of the public. However, the public, while thinking of the cinema, mostly associated sex and immorality with it for long. But their angle of vision has broadened now, and entry into the film profession is no longer looked down upon always as before. The present recognition of meritorious persons in the field by the Government is quite sufficient indication for it.

The second reason is the prevailing confusion about its use, its scope and its purpose in the country. The confusion arises out of a tussel of education *versus* entertainment. We, no doubt, produce commercial films which have ample contents for entertainment, but no one has yet been able to define what entertainment does and should invariably mean. The rub is on the word 'entertainment', because it is an abstraction like joy and sorrow. For the motion pictures, we can safely take that this word means somewhat a medium of pleasing with a feeling of having got back one's money's worth. This last addendum is what often creates confusion and corrupts the producer. The nation, as well as the industry, should agree to a moralistic view-point in life, as it is a sin and a crime to pander to the inherent bestiality or animal instinct of the audience through this vivid medium.

The problem, the Indian motion picture industry has in common with that of every other motion picture producing country, is how to sell more of its products in the outside world. It is a problem, compounded of the lack of that great financial strength which would be required to compete more successfully with the Hollywood and Japan mammoths; of the near impossibility of breaking into the American business, which is so firmly controlled; of the difficulty of appealing to a Hollywood indoctrinated world public that has more or less been made to expect lavish films with a suitable stress on art and subtlety. To find greater opportunities abroad, the Indian films must have 'human climate' in qualities of human feeling and in a kind of density of human character. And for it, the motion picture industry of the country needs the support of the State, for no modern national culture can be complete today without its own prospering film art.

A Way Out

There is only one way of saving the entire situation. Retrenchment in costs of production, advertising expenses and studio over-heads is the essential basic element that should be effected. The Government, too, should come to help in a positive manner. The emphasis should be now on better talent though lesser known, tight production schedules, unpretentious stories and expert direction.

Taking up the production set-up, we find that there are too many studios and laboratories in the country, and most of them are not only ill-equipped but cannot get regular work



also to cover the operation expenses. They, therefore, enter into competition and allow credit facilities to the producers to get work. In absence of any check, anyone can become a producer, who ultimately tries his/her hand directly in the production of films without any talent, ability or knowledge. So, many pictures, as a result, go under production which, as a matter of fact, should not have seen the light of day. The production of such films by the producers without any assets and reputation creates financial troubles raising the rate of interest very high, making the salaries of the renowned persons excessive, and ultimately upsets the whole structure of the industry.

We produce pictures in a greater number, devoid of any artistic character and standard, and we feel elated in calling them artistic. We forget at that time that to call them artistic is mere self-complacency. As producers, we are merely acting in a whimsical fashion, sometimes spending four lakhs of rupees on a film which legitimately should have cost six lakhs of rupees, and at other times wasting ten lakhs of rupees on a second rate theme which should not have cost more than five lakhs of rupees. And we continue to behave in this manner forgetting the other two important sides of the business—the economic and the social.

The producer, while undertaking the production of a film, should have a keen eye on the thematic value of the picture and prepare its budget proportionate to it. He should follow the economic rule of spending more on a film only if it can earn more. The earning capacity of a film must be correctly judged before it is produced. So, our producers must plan their production activities properly to compete their films on the lines of the world standard. In order that our motion picture industry may thrive as a result of better planning, the following concrete proposal may be given a due consideration.

The Indian motion picture industry can only be managed on proper lines, if a system is brought into collaboration with the principles of a controlled economy allowing the producer the fullest latitude. To achieve this end, the studios and laboratories should form their co-operatives so as to enable the producers to enjoy maximum facilities. The producers, too, likewise should form their own co-operatives according to their own understanding, consisting of all types of talent and merit. Representatives from the co-operatives of studios, laboratories and producers should form a Producers' Committee to frame rules for the guidance of the co-operatives. Then a Co-operative Bank should be formed with a capital of Rs. two crores with the help and representation from Studios', Producers' and Distributors' Co-operatives, Producers' committee and the Government. This Bank should handle all the financial problems issuing loans to the producers on bringing 50% of the amount of the total estimated cost of the proposed picture and satisfying the Bank about the intended plans of production. Such loans should be given on easy terms against the assets which the co-operatives will come to possess under this system. The Bank should charge a nominal fee for the services undertaken. It will, thus, either eliminate the money-lender entirely or will make him issue loans through the Bank on reasonable rates, fixed by the Bank.

The entire system framed up to this time should be governed by a Board of Directors of the Organisation, which will have representatives from the Ministry concerned with this industry, Studios' and Laboratories' Co-operatives, Producers' Co-operatives, Producers' Committee, Co-operative Bank and the interested unions and associations. It should carry the work of framing the rules for guidance, control, censorship, training, research, and decide the policies for the future, besides undertaking all these activities for the benefit of the industry. The distribution co-operatives formed by the distributors on the similar lines on which other co-operatives are proposed, will obtain the commercial circuits and thereby reduce the over-all distributing

costs existing at the moment. Such co-operatives will decide the regional scale of profits and carry on the publicity. Foreign distributors can join or form such co-operatives or take advantage of them of their own accord. The cinemas will be categorised into A, B and C categories according to their status and exhibition facilities, and the cinema of a particular category will only exhibit the picture of that category alone. Such categories of the pictures will be specified by the Censors. The cinemas will work directly in collaboration with the distributors' co-operatives according to the policies framed by the Co-operative Bank. It will remove the existing practices of demanding 'House Protection' figures and 'Padding the House'. In this way the position of the cinemas will not only improve, but all the films produced will also get a fair releasing time.

This system will go a long way in doing away with the financial difficulties, as money will be available on easy terms and the co-operatives will be in a position to offer tangible assets in the shape of equipments, lands, buildings, services of good technicians and pictures capable of yielding good profits. Every one under the system will be able to pay more attention for better production values reducing the production costs with an increase in production speed.

Under this system there will be no longer any unhealthy competition, there will be no race to secure the services of topnotch artists by paying them fabulous amounts to ensure advance booking and selling of territorial rights during the production of the picture. Newcomers will not be allowed to come into the trade without proper training and experience. Problems and difficulties of the industry will be placed before the public, through the authorities, from a united front and in a true and scientific manner. This will remove the existing misunderstanding and confusion. Better public relations will remove the long standing prejudice against the industry. Proper grades of salaries will be maintained among technicians according to their qualifications and usefulness in the making of a picture. Keeping in view the outlined objectives of the social welfare State of India, I may suggest here that the scale of salaries should on no account be allowed to go beyond the two extremes of one hundred rupees per month at the lowest and two thousand five hundred rupees at the highest.

The importance of social and moral values cannot be over-estimated under the system. Being a free nation, we cannot now afford anything that is harmful to our society. And the pictures produced under the system will provide irresistible appeal to both intellect and the common man, as the system can never allow a high-handed attitude towards the workers, not to speak of a picture which can have a harmful effect on the society. It will automatically enlist the co-operation of every individual attaining the means of expression of national and social interest. It cannot be disputed that this system will bring balanced economy, and all the attendant benefits that flow from such an economy will accrue to all concerned in the industry and outside it, creating a joy to the persons working in the industry and an asset to the nation.

Critics may hold that the affairs of the Indian motion picture industry are so disorganised that no scheme can work with advantage for its betterment at the moment. However, they should remember that the existing position does not matter much, since good health is never appreciated till there is sickness. It should not be forgotten that mankind has always sensed the contradiction between that which rejoices in life and that which seeks to brutalize and crush it, between that which exalts man to build and create and that which dooms him to sterility and darkness. The history of every land, the record of every culture, the creations of every folk literature tell of the people longing for peace and concord. The forces of life, rising and falling, have always asserted themselves in the end. The people overcome their 'hangman', but always after tributes in blood and tears. And I have no doubt that the



present position of the industry would change because the entire economic system of the country itself would undergo a radical change. All we require is a fresh attitude, unbounded enthusiasm, vivid imagination and a creative desire. Filming pictures in our own traditions will not only be a tribute to our own ability, ingenuity and resourcefulness, but would be providing with a powerful chance to show our technical knowledge and artistic creativeness to other motion picture producers of the world.

Future of Motion Pictures

Motion pictures are a dominant form of expression. They have not only proved themselves a source of entertainment but also a potential social and national force. No doubt, in the coming age, technical miracles are bound to come and influence the future of the motion pictures, but there can be no escape from 'escapism'. The place of the motion pictures is fully assured in the society, as the cinemas have become an essential pastime in daily lives of the people. Any technique that may be developed tomorrow may supersede the need of the pictures or might do away with the necessity of going to the cinemas. But, as the cinemas provide an escape from the restraints of the home, they will continue to attract those people who want to enjoy the fantasy of the 'silver screen', free from all embarrassment. Still, it would be hazardous, if not suicidal, for anyone to attempt to predict the future of the motion picture industry. The uncertainties are too great. All that can be done is to assess the tendencies that have manifested themselves in the recent past, both those that are disheartening and those that offer encouragement. But a phenomenal rise in population can be accepted in the coming age and increase in leisure time can be well anticipated. And both these factors will, no doubt, lend unbounded stimulation to the cinema. The cinema, therefore, will continue to contribute much towards the recreational segregation of the coming generations.

Motion picture industry is rather a tantalizing subject to write about. Being an attractive entertainment, it is readily—all too readily—consumed. But in the present set-up of society it is found both engrossing and cumulatively confusing. Willy nilly, we find ourselves lost in this haunted atomic age. We are helplessly caught in the whirlpool of mad planning, mad striving and mad publicity. We have lost our centres, our foci and all our frames of reference. Today, a producer is a bewildered man set in a lurid disintegrating field. The motion picture industry marches on, but it is unsure of itself, there is too much of shifting. The centre is everywhere or nowhere, and the circumference is too close or too distant. What then is the poor producer to do? This is the main problem. And the answer rightly comes that power corrupts and the pursuit of power is a rotting process.

APPENDIX A

Glossary of Motion Picture Terms

1. *Camera Angle* : The position of the camera in taking the picture.
2. *Aperture* : The opening in the camera, projector, sound recorder or positive printer at which each frame is stopped during exposure, projection or printing.
3. *Bit* : Small speaking part.
4. *Boom* : A crane that carries the camera or microphone.
5. *Cast* : The players in a movie.
6. *Clappers* : Two hinged pieces of wood that are banged together to help the editor synchronize action with the sound track.
7. *Close-up* : A scene in which the subject takes up almost the whole scene.
8. *Continuity* : The carefully worked out written motion-picture script.
9. *Cut* : Director's signal that the shot is finished.
10. *Depth of Focus* : After the camera is focussed, the range or depth of field in which everything in the scene is sharp.
11. *Developing* : Treating the film with chemicals to bring out the image.
12. *Dissolve* : The merging of one scene into the following scene.
13. *Dolly* : A movable platform on which the camera or the microphone is mounted.
14. *Dolly shot* : A shot made by the camera as it moves after the actors.
15. *Double exposure* : Two images, one on top of the other on the same film.
16. *Dubbing* : Re-recording the sound to include all sound effects for the finished film. Also putting any sound into the sound track.
17. *Dupe* : A duplicate negative.
18. *Editing* : Cutting and re-arranging the various shots into a complete film.
19. *Emulsion* : The light-sensitive coating on the film base which finally produces the photographic image.
20. *Exposure* : Allowing light to act upon the photographic emulsion. The exposure varies with the amount of time the film is open to the light and the brightness of the light.

21. *Fade-in* : The gradual appearance of a scene from darkness.
22. *Fade-out* : The gradual disappearance of a scene into darkness.
23. *Film* : An emulsion-coated strip of celluloid that will retain a photographic image.
24. *Film gate* : The movable metal piece that holds the film against the aperture.
25. *Filter* : Coloured coated glass or gelatin placed over the lens to accent or eliminate certain colours for creating balance.
26. *Finder* : Eyepiece for seeing the area that appears in the lens.
27. *Flop* : A picture that does not make money.
28. *Focus* : To adjust the lens to make the image sharp.
29. *Footage* : Length of film.
30. *Frame* : A single picture on motion-picture film.
31. *Free-lance* : An actor or actress not under contract to any one studio.
32. *Gaffer* : The head electrician of a unit.
33. *Gag* : Any comedy situation.
34. *Grip* : An all-round handy man.
35. *Hit* : A successful motion picture.
36. *Juicer* : Electrician.
37. *Lens* : The curved-glass eye of the camera through which the scene comes to the film.
38. *Location* : Any place away from the studio lot where movies are made.
39. *Long shot* : A shot taking in the whole scene.
40. *Mask* : A cut-out frame placed behind the lens to limit the size or shape of the picture.
41. *Master scene* : The first take of any scene shot as it appears in the script.
42. *Medium shot* : A picture taken at a middle distance, between a long shot and a close-up.
43. *Microphone* : The instrument that changes sound waves into electrical waves.
44. *Mixer or Monitor* : The sound recording engineer.
45. *Montage* : Quick cuts, dissolves, or wipes used in a rapid succession of pictures to give a number of impressions in a short time.
46. *Motion picture* : A rapid series of pictures of the successive movements of an object.
47. *Negative* : Film in which the light and dark tones of the photographed subject are reversed.
48. *Operative camera man* : The camera man who actually takes the pictures.
49. *Photoelectric cell* : A device that changes light to electricity.
50. *Positive* : The final print made from the negative.
51. *Preview* : Advance showing of a movie in a cinema.
52. *Printer* : A machine for making the final positive prints from the negative and also the man who handles the machine.
53. *Processing* : Developing and printing the film.
54. *Prop* : Any movable article used in the set.
55. *Prop man* : The man in charge of props.
56. *Raw-film* : Unexposed and undeveloped film.

57. *Recording channel* : The complete set of sound equipment.
58. *Reel* : The spool on which the film is wound.
59. *Rushes* : Processed scenes of one picture taken the day before.
60. *Scenario* : The written motion-picture script.
61. *Score* : The music that accompanies the picture.
62. *Screen* : The flat surface on which the picture is projected.
63. *Script* : The scene-by-scene written story of a movie.
64. *Sequence* : A connected series of scenes.
65. *Shooting* : Photographing any part of a movie.
66. *Shot* : The simplest take of a movie. Several shots make a scene and several scenes make a sequence.
67. *Shooting schedule* : The written blueprint containing all directions for making the movie.
68. *Shutter* : The mechanical device that interrupts the flow of light to the film.
69. *Slapstick* : Broad comedy.
70. *Sound track* : The narrow band at the edge of the picture that carries the sound recorded on motion-picture film.
71. *Spotlight or spot* : A concentrated beam of light.
72. *Still* : An ordinary photograph.
73. *Stop* : The diaphragm opening in the camera.
74. *Take* : The dialogue and picture recording of a scene.
75. *Tempo* : The timing and mood of a picture.
76. *Trailer* : A short film that advertises coming attractions.
77. *Treatment* : The scene-by-scene breakdown of a story for motion picture use. It is written before the shooting script is made.
78. *Types* : Players who are classified as playing one particular kind of part.
79. *Variable-area track* : A sound track on which the sound is recorded in varying black peaks.
80. *Variable-density track* : A sound track on which the sound is recorded by variations in the density of the exposure.



APPENDIX B

*Cinematograph Act***THE CINEMATOGRAPH ACT, 1952**

NO. XXXVII OF 1952

*(As modified up to the 12th March, 1959)***ARRANGEMENT OF SECTIONS****PART I****PRELIMINARY****SECTIONS.**

1. Short title, extent and commencement.
2. Definitions.

PART II**CERTIFICATION OF FILMS FOR PUBLIC EXHIBITION**

3. Board of Film Censors.
4. Examination of films.
5. Advisory Panels.
- 5A. Certification of films.
- 5B. Principles for guidance in certifying films.
- 5C. Appeals.
6. Revisional powers of the Central Government.
- 6A. Information and documents to be given to distributors and exhibitors with respect to certified films.
7. Penalties for contraventions of this Part.
- 7A. Power of seizure.
- 7B. Delegation of Powers by Board.
- 7C. Power to direct exhibition of films for examination.



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- 7D. Vacancies, etc., not to invalidate proceeding.
- 7E. Members of the Board and advisory panels to be public servants.
- 7F. Bar of legal proceedings.
- 8. Power to make rules.
- 9. Power to exempt.

PART III

REGULATION OF EXHIBITIONS BY MEANS OF CINEMATOGRAPHS

- 10. Cinematograph exhibitions to be licensed.
- 11. Licensing authority.
- 12. Restrictions on powers of licensing authority.
- 13. Power of Central Government or local authority to suspend exhibition of films in certain cases.
- 14. Penalties for contravention of this Part.
- 15. Power to revoke licence.
- 16. Power to make rules.
- 17. Power to exempt.

PART IV

REPEAL

- 18. Repeal.



CINEMATOGRAPH

ACT NO. XXXVII OF 1952*

(As modified up to the 12th March, 1959)

An Act to make provision for the certification of cinematograph films for exhibition and for regulating exhibitions by means of cinematographs.

21st March, 1952

Be it enacted by Parliament as follows :—

PART I

PRELIMINARY

1. *Short title, extent and commencement.*—(1) This Act may be called the Cinematograph Act, 1952.

(2) Parts I, II and IV extend to the whole of India except the State of Jammu and Kashmir and Part III extends to the Union territories only.

(3) This Act shall come into force on such date† as the Central Government may, by notification in the Official Gazette, appoint.

2. *Definitions.*—In this Act, unless the context otherwise requires,—

(a) “adult” means a person who has completed his eighteenth year ;

(b) “Board” means the Board of Film Censors constituted by the Central Government under section 3 ;

(c) “cinematograph” includes any apparatus for the representation of moving pictures or series of pictures ;

(d) “district magistrate”, in relation to a presidency town, means the commissioner of police ;

(dd) “film” means a cinematograph film ;

(e) “place” includes a house, building, tent and any description of transport, whether by sea, land or air ;

(f) “prescribed” means prescribed by rules made under this Act.

PART II

CERTIFICATION OF FILMS FOR PUBLIC EXHIBITION

3. *Board of Film Censors.*—(1) For the purpose of sanctioning films for public exhibition, the Central Government may, by notification in the Official Gazette, constitute a Board to be called the Board of Film Censors which shall consist of a Chairman and not more than nine other members appointed by the Central Government.

*For Statement of Objects and Reasons see Gazette of India 1951, Part II, Section 2, dated 14-4-51, page 220.

†The 28th July 1952, I & B Ministry's notification No. S.R.O. 1066, dated 10.6.52, Gazette of India, dated 14.6.52, Part II, sec. 3, p. 945.

(2) The Chairman of the Board shall receive such salary and allowances as may be determined by the Central Government, and the other members shall receive such allowances or fees for attending the meetings of the Board as may be prescribed.

(3) The other terms and conditions of service of the members of the Board shall be such as may be prescribed.

4. *Examination of films.*—(1) Any person desiring to exhibit any film shall in the prescribed manner make an application to the Board for a certificate in respect thereof, and the Board may, after examining or having the film examined in the prescribed manner,—

- (i) sanction the film for unrestricted public exhibition; or
- (ii) sanction the film for public exhibition restricted to adults; or
- (iii) direct the applicant to carry out such excisions or modifications in the film as it thinks necessary before sanctioning the film for unrestricted public exhibition or for public exhibition restricted to adults, as the case may be; or
- (iv) refuse to sanction the film for public exhibition.

(2) No action under clause (ii), clause (iii) or clause (iv) of sub-section (1) shall be taken by the Board except after giving an opportunity to the applicant for representing his views in the matter.

5. *Advisory Panels.*—(1) For the purpose of enabling the Board to efficiently discharge its functions under this Act, the Central Government may establish at such regional centres as it thinks fit, advisory panels each of which shall consist of such number of persons, being persons qualified in the opinion of the Central Government to judge the effect of films on the public, as the Central Government may think fit to appoint thereto.

(2) At each regional centre there shall be as many regional officers as the Central Government may think fit to appoint, and rules made in this behalf may provide for the association of regional officers in the examination of films.

(3) The Board may consult in such manner as may be prescribed any advisory panel in respect of any film for which an application for a certificate has been made.

(4) It shall be the duty of every such advisory panel whether acting as a body or in committees as may be provided in the rules made in this behalf to examine the film and to make such recommendations to the Board as it thinks fit.

(5) The members of the advisory panel shall not be entitled to any salary but shall receive such fees or allowances as may be prescribed.

5A. *Certification of films.*—(1) If, after examining a film or having it examined in the manner provided in this Act, the Board considers that the film is suitable for unrestricted public exhibition or that, although not suitable for such exhibition, it is suitable for public exhibition restricted to adults, it shall grant to the person applying for a certificate in respect of a film a "U" certificate in the former case and an "A" certificate in the latter case, and shall in either case cause the film to be so marked in the prescribed manner.

(2) A certificate granted or an order refusing to grant a certificate in respect of any film shall be published in the Gazette of India.

(3) Subject to the other provisions contained in this Act, a certificate granted by the Board under this section shall be valid throughout India for a period of ten years.

5B. *Principles for guidance in certifying films.*—(1) A film shall not be certified for public exhibition if, in the opinion of the authority competent to grant the certificate, the film or any part of it is against the interests of the security of the State, friendly relations with foreign

States, public order, decency or morality, or involves defamation or contempt of court or is likely to incite the commission of any offence.

(2) Subject to the provisions contained in sub-section (1), the Central Government may issue such directions as it may think fit setting out the principles which shall guide the authority competent to grant certificates under this Act in sanctioning films for public exhibition.

5C. *Appeals*.—Any person applying for a certificate in respect of a film who is aggrieved by any order of the Board—

- (a) refusing to grant a certificate ; or
- (b) granting only an “A” certificate ; or
- (c) directing the applicant to carry out any excisions or modifications ;

may, within thirty days from the date of such order, appeal to the Central Government, and the Central Government may, after such inquiry into the matter as it considers necessary and after giving the appellant an opportunity for representing his views in the matter, make such order in relation thereto as it thinks fit.

6. *Revisional powers of the Central Government*.—(1) Notwithstanding anything contained in this Part, the Central Government may at any stage call for the record of any proceeding in relation to any film which is pending before, or has been decided by, the Board, and after such inquiry into the matter as it considers necessary, make such order in relation thereto as it thinks fit, and the Board shall dispose of the matter in conformity with such order :

Provided that no such order shall be made prejudicially affecting any person applying for a certificate or to whom a certificate has been granted, as the case may be except after giving him an opportunity for representing his views in the matter.

(2) Without prejudice to the powers conferred on it under sub-section (1), the Central Government may, by notification in the Official Gazette, direct that—

- (a) a film which has been granted certificate shall be deemed to be an uncertified film in the whole or any part of India ; or
- (b) a film which has been granted a “U” certificate shall be deemed to be a film in respect of which an “A” certificate has been granted ; or
- (c) the exhibition of any film be suspended for such period as may be specified in the direction : provided that no direction issued under clause (c) shall remain in force for more than two months from the date of the notification.

(3) No action shall be taken under clause (a) or clause (b) of sub-section (2) except after giving an opportunity to the person concerned or representing his views in the matter.

(4) During the period in which a film remains suspended under clause (c) of sub-section (2), the film shall be deemed to be an uncertified film.

*6A. *Information and documents to be given to distributors and exhibitors with respect to certified films*.—Any person who delivers any certified film to any distributor or exhibitor shall, in such manner as may be prescribed, notify to the distributor or exhibitor, as the case may be the title, the length of the film, the number and the nature of the certificate granted in respect thereof and the conditions, if any, subject to which it has been so granted and any other particulars respecting the film which may be prescribed.

7. *Penalties for contraventions of this Part* —† (1) If any person—

- (a) exhibits or permits to be exhibited in any place—
 - (i) any film other than a film which has been certified by the Board as suitable for

*Inserted by S. 3 *ibid*.

†Substituted by S. 4 *ibid*.

- unrestricted public exhibition or for public exhibition restricted to adults and which, when exhibited, displays the prescribed mark of the Board and has not been altered or tampered with in any way since such mark was affixed thereto,
- (ii) any film, which has been certified by the Board as suitable for public exhibition restricted to adults, to any person who is not an adult, or
- (b) without lawful authority (the burden of proving which shall be on him), alters or tampers with in any way any film after it has been certified, or
- (c) fails to comply with the provision contained in section 6A or with any order made by the Central Government or by the Board in the exercise of any of the powers or functions conferred on it by this Act or the rules made thereunder,
- he shall be punishable with imprisonment which may extend to three months, or with fine which may extend to one thousand rupees, or with both, and in the case of a continuing offence with a further fine which may extend to one thousand rupees for each day during which the offence continues.

(2) If any person is convicted of an offence punishable under this section committed by him in respect of any film, the convicting court may further direct that the film shall be forfeited to the Government.

(3) The exhibition of a film, in respect of which an 'A' certificate has been granted, to children below the age of three years accompanying their parents or guardians shall not be deemed to be an offence within the meaning of this section.

7A. *Power of seizure.*—(1) Where a film in respect of which no certificate has been granted under this Act is exhibited, or a film certified as suitable for public exhibition restricted to adults is exhibited to any person who is not an adult or a film is exhibited in contravention of any of the other provisions contained in this Act or of any order made by the Central Government or the Board in the exercise of any of the powers conferred on it, any police officer may, in pursuance of an order made in this behalf by the district magistrate or by any magistrate of the first class empowered in this behalf by the district magistrate, enter any place in which he has reason to believe that the film has been or is being or is likely to be exhibited, search it and seize the film.

(2) All searches under this Act shall be carried out in accordance with the provisions of the Code of Criminal Procedure, 1898, relating to searches.

7B. *Delegation of powers by Board.*—The Central Government may, by general or special order, direct that any power, authority or jurisdiction exercisable by the Board under this Act shall, in relation to such matters and subject to such conditions, if any, as may be specified in the order, be exercisable also by the Chairman or any other member of the Board, and anything done or action taken by the Chairman or other member specified in the order shall be deemed to be a thing done or action taken by the Board.

7C. *Power to direct exhibition of films for examination.*—For the purpose of exercising any of the powers conferred on it by this Act, the Central Government or the Board may require any film to be exhibited before it or before any person specified by it in this behalf.

7D. *Vacancies, etc., not to invalidate proceeding.*—No act or proceeding of the Board or of any advisory panel shall be deemed to be invalid by reason only of a vacancy in, or any defect in, the constitution of the Board or panel, as the case may be.

7E. *Members of the Board and advisory panels to be public servants.*—All members of the Board and of any advisory panel shall, when acting or purporting to act in pursuance of any

of the provisions of this Act, be deemed to be public servants within the meaning of section 21 of the Indian Penal Code.

7F. *Bar of legal proceedings.*—No suit or other legal proceeding shall lie against the Central Government, the Board, advisory panel or any officer or member of the Central Government, Board or advisory panel, as the case may be, in respect of anything which is in good faith done or intended to be done under this Act.

8. *Power to make rules.*—(1) The Central Government may, by notification in the Official Gazette, make rules for the purpose of carrying into effect the provisions of this Part.

(2) In particular, and without prejudice to the generality of the foregoing power, rules made under this section may provide for—

- (a) the number of persons who may constitute the Board and the manner in which the Board may exercise its powers, including the delegation of any of the powers, of the Board to such person or persons as the Board may nominate in that behalf ;
- (b) the procedure of the Board for examining and certifying films as suitable for public exhibition and all matters ancillary thereto and the fees that may be levied by the Board ;
- (c) the appointment of officers subordinate to the Board and the regulation of the terms and conditions of service and the powers and duties of such officers ;
- (d) the conditions (including conditions relating to the length of films in general or any class of films, in particular) subject to which any certificate may be granted, or the circumstances in which any certificate shall be refused ;
- (e) the manner in which an appeal under this Part may be preferred ;
- (f) any other matter which by this Act is to be prescribed.

(3) All rules made by the Central Government under this Part shall be laid for not less than thirty days before each House of Parliament as soon as may be after they are made, and shall be subject to such modifications as Parliament may make during the session in which they are so laid or the session immediately following.

9. *Power to exempt.*—The Central Government may, by order in writing exempt, subject to such conditions and restrictions, if any, as it may impose, the exhibition of any film or class of films from any of the provisions of this Part or of any rules made thereunder.

PART III

REGULATION OF EXHIBITIONS BY MEANS OF CINEMATOGRAPHS

10. *Cinematograph exhibitions to be licensed.*—Save as otherwise provided in this Part, no person shall give an exhibition by means of a cinematograph elsewhere than in a place licensed under this Part or otherwise than in compliance with any conditions and restrictions imposed by such licence.

11. *Licensing authority.*—The authority having power to grant licences under this Part (hereinafter referred to as the licensing authority) shall be the district magistrate :

Provided that the State Government may, by notification in the Official Gazette, constitute for the whole or any part of a Part C State, such other authority as it may specify in the notification to be the licensing authority for the purposes of this Part.

12. *Restrictions on powers of licensing authority.*—(1) The licensing authority shall not grant a licence under this Part, unless it is satisfied that—

- (a) the rules made under this Part have been substantially complied with, and



(b) adequate precautions have been taken in the place, in respect of which the licence is to be given, to provide for the safety of persons attending exhibitions therein.

(2) Subject to the foregoing provisions of this section and to the control of the State Government, the licensing authority may grant licences under this Part to such persons as that authority thinks fit and on such terms and conditions and subject to such restrictions as it may determine.

(3) Any person aggrieved by the decision of the licensing authority refusing to grant a licence under this Part may, within such time as may be prescribed, appeal to the State Government or to such officer as the State Government may specify in this behalf and the State Government or the officer, as the case may be, may make such order in the case as it or he thinks fit.

(4) The Central Government may, from time to time, issue directions to licensees generally or to any licensee in particular for the purpose of regulating the exhibition of any film or class of films, so that scientific films, films intended for educational purposes, films dealing with news and current events, documentary films or indigenous films secure an adequate opportunity of being exhibited, and where any such directions have been issued those directions shall be deemed to be additional conditions and restrictions subject to which the licence has been granted.

13. *Power of Central Government or local authority to suspend exhibition of films in certain cases.*—(1) The Lieutenant-Governor or, as the case may be, the Chief Commissioner, in respect of the whole Part C State or any part thereof, and the district magistrate in respect of the district within his jurisdiction, may, if he is of opinion that any film which is being publicly exhibited is likely to cause a breach of the peace, by order, suspend the exhibition of the film and during such suspension the film shall be deemed to be an uncertified film in the State, part or district, as the case may be.

(2) Where an order under sub-section (1) has been issued by the Chief Commissioner or a district magistrate, as the case may be, a copy thereof, together with a statement of reasons therefor, shall forthwith be forwarded by the person making the same to the Central Government, and the Central Government may either confirm or discharge the order.

(3) An order made under this section shall remain in force for a period of two months from the date thereof, but the Central Government may, if it is of opinion that the order should continue in force, direct that the period of suspension shall be extended by such further period as it thinks fit.

14. *Penalties for contravention of this Part.*—If the owner or persons in charge of a cinematograph uses the same or allows it to be used, or if the owner or occupier of any place permits that place to be used in contravention of the provisions of this Part or of the rules made thereunder, or of the conditions and restrictions upon or subject to which any licence has been granted under this Part, he shall be punishable with fine which may extend to one thousand rupees and, in the case of a continuing offence, with a further fine which may extend to one hundred rupees for each day during which the offence continues.

15. *Power to revoke licence.*—When the holder of a licence has been convicted of an offence under section 7 or section 14, the licence may be revoked by the licensing authority.

16. *Power to make rules.*—The Central Government may, by notification in the Official Gazette, make rules—

(a) prescribing the terms, conditions and restrictions, if any, subject to which licences may be granted under this Part;



- (b) providing for the regulation of cinematograph exhibitions for securing the public safety ;
- (c) prescribing the time within which and the conditions subject to which an appeal under sub-section 3) of section 12 may be preferred.

17. *Power to exempt.*—The Central Government may, by order in writing exempt, subject to such conditions and restrictions as it may impose, any cinematograph exhibition or class of cinematograph exhibitions from any of the provisions of this Part or of any rules made thereunder.

PART IV

REPEAL

18. *Repeal*—The Cinematograph Act, 1918 (II of 1918), is hereby repealed :

Provided that in relation to Part A States and Part B States the repeal shall have effect only in so far as the said Act relates to the sanctioning of cinematograph films for exhibition.

APPENDIX C

Censorship Rules

MINISTRY OF INFORMATION AND BROADCASTING

In exercise of the powers conferred by section 8 of the Cinematograph Act, 1952 (37 of 1952), the Central Government hereby makes the following rules, namely :—

THE CINEMATOGRAPH (CENSORSHIP) RULES, 1958

1. **Short title and commencement.**—(1) These rules may be called the Cinematograph (Censorship) Rules, 1958.

(2) They shall come into force on the 14th day of October, 1958.

2. **Definitions.**—In these rules, unless the context otherwise requires,—

- (i) 'Act' means the Cinematograph Act, 1952 (37 of 1952) ;
- (ii) 'Advisory Panel' means the Advisory Panel of the Board constituted under rule 8 ;
- (iii) 'Applicant' means a person applying for a film to be certified for public exhibition ;
- (iv) 'Assistant Regional Officer' means an Assistant Regional Officer appointed under rule 10 and includes the Secretary to the Chairman ;
- (v) 'Board' means the Board of Film Censors constituted under section 3 of the Act ;
- (vi) 'Bombay film' means any film other than a Calcutta or Madras film ;
- (vii) 'Calcutta film' means a film imported from abroad into, or produced in, the States of West Bengal, Bihar, Orissa or Assam or the Union territory of Manipur or Tripura or the Andaman and Nicobar Islands ;
- (viii) 'Chairman' means the Chairman of the Board ;
- (ix) 'Madras film' means a film imported from abroad into, or produced in, the States of Madras, Andhra Pradesh, Mysore or Kerala or the State of Pondicherry or the Union territory of Laccadive, Minicoy and Amindivi Islands ;
- (x) 'Regional Officer' means the Regional Officer appointed under rule 10, and includes an Additional Regional Officer appointed under that rule ;
- (xi) 'Schedule' means the Schedule to these rules.

3. **Constitution of the Board.**—The Board of Film Censors constituted under section 3 of the Act shall be known as the Central Board of Film Censors, and shall consist of a Chairman and six other members to be appointed by the Central Government.

4. **Terms of Office.**—(1) A member of the Board shall hold office during the pleasure of the Central Government.

(2) Subject to the provisions of sub-rule (1), every such member shall hold office for a term of three years :

Provided that any person holding office as a member of the Board immediately before the commencement of these rules shall hold such office only for the remainder of the term for which he was appointed.

(3) A retiring member or a member whose term of office has expired by efflux of time shall be eligible for re-appointment.

5. **Casual vacancy.**—A casual vacancy caused in the Board by resignation, death or removal of a member, or otherwise, shall be filled by the appointment of another member who shall hold office for the remainder of the term of the member in whose place he is appointed.

6. **Headquarters.**—Unless otherwise directed by the Central Government, the headquarters of the Board shall be at Bombay.

7. **Temporary absence of Chairman.**—Notwithstanding anything contained in these rules, during the absence of the Chairman from the city of Bombay or whenever the Chairman is temporarily unable to exercise his powers or perform his duties under these rules owing to illness or any other cause the Central Government may appoint another person to be the Chairman :

Provided that where no such appointment is made, the Regional Officer at Bombay, shall, in addition to his other duties, exercise the powers and perform the duties of the Chairman, and shall have the right to participate in meetings of the Board, but shall not be entitled to preside at any such meetings.

8. **Constitution of Advisory Panels.**—(1) The Central Government shall constitute an Advisory Panel at each of the towns of Bombay, Calcutta and Madras and at such other places as the Central Government may consider necessary.

(2) An Advisory Panel constituted under sub-rule (1) shall consist of such number of members as the Central Government may, after consultation with the Board, determine.

(3) The Central Government may, after consultation with the Board, appoint any person whom it thinks fit to be a member of an Advisory Panel :

Provided that the Central Government may dispense with such consultation in respect of such number of members not exceeding one-third of the total number of the members of the Advisory Panel, as that Government thinks fit.

9. **Term of Office of Members of Advisory Panels.**—(1) A member of an Advisory Panel shall hold office during the pleasure of the Central Government.

(2) Subject to the provisions of sub-rule (1), every such member shall hold office for a term of two years :

Provided that any person holding office as a member immediately before the commencement of these rules shall hold such office only for the remainder of the term for which he was appointed.

(3) A retiring member or a member whose term of office has expired by efflux of time shall be eligible for re-appointment.

(4) A casual vacancy in an Advisory Panel caused by the resignation, death or removal of any member or otherwise shall be filled by fresh appointment, and the person so appointed shall hold office only for the remainder of the term for which the member whose place he takes was appointed.

(5) The Central Government may remove from office any member of an Advisory Panel before the expiration of his term of office :

Provided that a member appointed to an Advisory Panel after consultation with the

Board shall not be so removed except on the recommendation of, or after consultation with, the Board.

10. Regional and Assistant Regional Officers etc.—(1) For the purpose of enabling the Board to perform its functions under the Act, the Central Government may appoint Regional Officers, Additional Regional Officers, Assistant Regional Officers and such other officers, at Bombay, Calcutta, Madras and at any other place as the Central Government may consider necessary :

Provided that the Central Government may delegate to the Chairman subject to such conditions and limitations if any, as may be specified by it, the power of appointment conferred on it under this sub-rule, other than the power of appointment in relation to the posts of Regional Officers, Additional Regional Officers and Assistant Regional Officers :

Provided further that the Chairman may grant leave to, or suspend, or remove from service, any officer appointed by him under the powers delegated to him under this sub-rule.

(2) The Regional Officers, Assistant Regional Officers and other officers appointed under sub-rule (1) shall perform such duties as may be assigned to them by these rules or by the Board.

11. Duties of the Board.—The Board shall, in addition to other duties prescribed under these rules :—

(1) Submit an annual report to the Central Government reviewing the work done by the Board during the preceding financial year ;

(2) prescribe the manner in which the registers, records and accounts of the Board shall be kept ;

(3) review the work of Regional officers and members of the Advisory Panels ;

(4) Omitted.

12. Assessment of public reactions to films.—With a view to determining the principles to be observed in certifying films, the Board may take such steps as it thinks fit to assess public reactions to films.

13. Remuneration of Chairman, and allowances payable to members of the Board and the Advisory Panels.—(1) The Chairman shall receive such salary and allowances and shall be subject to such other conditions of service as are specified in the terms of his appointment.

(2) Every member of the Board other than the Chairman and every non-official member of an Advisory Panel shall be paid such travelling allowances as the Central Government may, from time to time determine.

14. Meetings of the Board.—(1) The Board shall ordinarily meet once a quarter for the transaction of business, but the Chairman may at any time call an extraordinary meeting if he considers it necessary to do so.

(2) Meetings of the Board shall be held at such places as the Chairman in his discretion may fix for the purpose.

15. Co-opted Members.—The Chairman may co-opt any one or more of the Regional Officers as a member or as members of the Board for the purpose of attending a particular meeting of the Board, and such officer or officers shall then be entitled to participate in the deliberations of the Board at that meeting but shall not be entitled to vote.

16. Notice of meeting.—(1) At least seven clear days' notice of all meetings of the Board shall be given to each member, but an urgent meeting may be called by the Chairman at three clear days' notice.

(2) The notice shall state the business to be transacted at the meetings and no business other than that stated shall be transacted at such meetings except with the consent of the Chairman or on his motion.

17. **Business ordinarily to be transacted at meetings.**—The business of the Board shall ordinarily be transacted at a meeting duly called in accordance with the provisions of these rules :

Provided that the Chairman may, if he thinks fit, circulate any urgent matter among the members for their opinion.

18. **Quorum.**—At every meeting of the Board three members if the Chairman be present, and five members if he be absent, shall form a quorum.

19. **President of the meeting.**—Meetings of the Board shall be presided over by the Chairman or, in his absence by a member elected by the members present from among themselves.

20. **Question to be decided by majority of votes.**—Every question before the Board shall be decided by a majority of votes and in the case of equality of votes, the Chairman or the member elected to preside under rule 19, as the case may be, shall have a second or casting vote.

21. Omitted.

22. **Application for examination of films.**—(1) Every application to certify a film for public exhibition shall be made in writing in Form I or Form II set out in the Schedule according as the film is produced in, or imported into India.

(2) The application shall be addressed to the Board and delivered to the Regional Officer concerned according as the film is a Bombay film, Calcutta film or Madras film :

Provided that where films are imported into India, the Chairman may direct or permit applications in respect of them to be delivered to a Regional Officer other than the Regional Officer to whom such applications would have been delivered but for this proviso :

Provided further that the Chairman may in the following circumstances direct or permit applications in respect of any films or class of films to be delivered to a Regional Officer other than the Regional Officer to whom such applications would have been delivered but for this proviso, namely :

- (i) where a Bombay film is produced in any State other than the State of Bombay, or
 - (ii) where the Chairman is satisfied that immediate action for examination of a film is necessary, or
 - (iii) where examination of a film with the assistance of persons well acquainted with the language of the film is not possible at the place where, but for the provisions of this proviso, it would have been delivered for examination.
- (3) Every such application shall be accompanied by—
- (a) the fee prescribed under rule 37 ;
 - (b) eight typed or printed copies of the synopsis of the film and of the full text of the songs, if any :

Provided that where the film is in a language other than English or an Indian language, the applicant shall furnish eight typed or printed copies of the translation in English or Hindi of the synopsis and of the full text of the songs, if any :

Provided further that in the case of a film referred to in the preceding proviso, the Regional Officer may direct the applicant to furnish also eight typed or printed copies of the translation in English or Hindi of the full text of the dialogues, speeches or commentary ;



(c) the original certificate or a duplicate certificate or where the original certificate did not bear a triangle mark, a photostat copy of the certificate if the application is made for the examination of the film as provided for in rule 28.

(4) If in the case of a newsreel, documentary or other short film the Regional Officer is satisfied that the applicant is not able to furnish the documents specified in clause (b) of sub-rule (3), along with the application for reasons beyond his control, the Regional Officer may direct that such documents may be furnished within such period after the examination of the film as he may specify, or that the submission of such documents may be dispensed with.

(5) No such application shall be accompanied by any documents other than those mentioned in clauses (b) and (c) of sub-rule (3).

23. Examining Committee.—(1) On receipt of an application under rule 22 the Regional Officer shall appoint an Examining Committee to examine the film. The examination shall be made at such place and at such time as the Regional Officer may determine and at the expense of the applicant.

(2) The Examining Committee shall consist of—

(a) in the case of a newsreel, documentary short, or a cartoon or in the case of a film predominantly educational, a member of the Advisory Panel and the Regional Officer or Assistant Regional Officer ; and

(b) in the case of any other film, four members of the Advisory Panel and the Regional Officer or the Assistant Regional Officer :

Provided that if the Regional Officer or Assistant Regional Officer is unavoidably absent at the examination of a film, the Examining Committee shall consist of two members of the Advisory Panel in a case falling under clause (a) and five members of the Advisory Panel in a case falling under clause (b).

(3) Immediately after the examination of the film, the opinion of the members of the Examining Committee attending the examination shall be recorded in duplicate by the Regional Officer or assistant Regional Officer, or in the absence of both, by a member of the Committee appointed by the Regional Officer for this purpose stating, with regard to each member, whether he considers :

(a) that the film is or is not suitable for unrestricted public exhibition ; or

(b) that the film is or is not suitable for public exhibition restricted to adults ; or

(c) that the film will be suitable for unrestricted public exhibition, or public exhibition restricted to adults, as the case may be, if a specified portion or specified portions be deleted therefrom.

(4) One copy of the record prepared under sub-rule (3) shall be sent by the Regional Officer to the Chairman forthwith.

24. Certification.—On receipt of the record referred to in rule 23, the Chairman shall, unless he proceeds under sub-rule (1) of rule 25, direct the Regional Officer concerned to certify the film on behalf of the Board as being suitable for unrestricted public exhibition or for public exhibition restricted to adults as the case may be :

Provided that the Chairman may, with the previous approval of the Central Government, authorise any Regional Officer to certify without any such direction any class or kind of film after the Examining Committees have examined and recommended such certification :

Provided further that before certifying any film for public exhibition restricted to adults, the Chairman or as the case may be, the Regional Officer, shall give the applicant a reasonable opportunity of representing his case.

25. **Revising Committee.**—(1) On receipt of the record referred to in rule 23, the Chairman may, of his own motion or on the request of the applicant, refer it to a Revising Committee constituted by him for the purpose.

(2) The Revising Committee shall ordinarily consist of the Chairman or, in his absence, such member of the Board as may be nominated by the Central Government in this behalf and, subject to sub-rule (5), all the resident members of the Advisory Panel of the place where the application under rule 22 was received :

Provided that, subject to the quorum specified in sub-rule (10), the proceedings of the Committee shall not be questioned on the ground merely of the absence of any member or members of the Advisory Panel :

Provided further that the Chairman may, at his discretion, constitute, for the examination of any specified film, a Special Revising Committee consisting of the Chairman and such number of members of the Advisory Panel of the place where the application under rule 22 was received or of any other place as may be specified by him.

(3) The Chairman or, in his absence, a member of the Board nominated as aforesaid shall preside at every meeting of the Revising Committee (including the Special Revising Committee). If either of them is unable to attend, a member of the Advisory Panel nominated by the Chairman for the purpose shall preside.

(4) The Regional Officer may be invited to attend any meeting of a Revising Committee (including a Special Revising Committee) and participate in proceedings thereof but he shall have no right to vote thereat.

(5) No member of the Advisory Panel who has been a member of the Examining Committee for any film shall be a member of the Revising Committee or Special Revising Committee in respect of the same film.

(6) The Revising Committee or Special Revising Committee shall examine the film at such time and at such place as the Chairman may determine and, if the examination be at the request of the applicant, at the latter's expense.

(7) For the purpose of examination of the film by a Revising Committee or Special Revising Committee under sub-rule (6), the applicant may be required to furnish twenty-five typed or printed copies of the synopsis of the film and of the full text of the songs, if any :

Provided that in the case of film in a language other than English or an Indian language, the applicant shall furnish twenty-five typed or printed copies of the translation in English or Hindi of the synopsis and of the full text of songs, if any :

Provided further that in the case of a film referred to in the preceding proviso, the Chairman may direct the applicant to furnish also twenty-five typed or printed copies of the translation in English or Hindi of the full text of the dialogues, speeches or commentary :

Provided also that where the Chairman is satisfied that the applicant is not able to furnish the documents specified in this sub-rule for reasons beyond his control, the Chairman may direct that the submission of such documents may be dispensed with.

(8) Immediately after the examination of the film by the Revising Committee or the Special Revising Committee as the case may be, the opinion of the members attending the examination shall be recorded in duplicate stating with regard to each member of the particulars specified in sub-rule (3) of rule 23.



(9) One copy of the record prepared under sub-rule (8) shall be sent to the Chairman forthwith.

(10) The quorum of a Revising Committee shall be half the membership of the Advisory Panel excluding the non-resident members and the members who sat on the Examining Committee in respect of the same film.

(11) The quorum for a Special Revising Committee shall be five.

(12) The decision of a Revising Committee and a Special Revising Committee shall be that of the majority of the members attending the examination of the film and, in the event of an equality of votes, the presiding officer shall have a second or casting vote.

(13) On receipt of the record under sub-rule (9), the Chairman shall issue or authorise the Regional Officer to issue a certificate in conformity with the decision of the Revising Committee or the Special Revising Committee.

26. Issue of certificate subject to removal of portions of film.—(1) Where the applicant is informed by a Regional Officer or the Chairman that a film will not be certified for unrestricted public exhibition or for public exhibition restricted to adults, as the case may be, unless a specified portion or portions thereof be removed from the film the Regional Officer may, with the approval of the Chairman, issue a certificate certifying the film for unrestricted public exhibition or for public exhibition restricted to adults, as the case may be, if he is satisfied on a declaration made in writing by the applicant that the portion or portions objected to have been deleted from the film and from all copies thereof in the applicant's possession and surrendered to him. The portion or portions of the film and of all copies thereof so surrendered shall be preserved for a period of three months and thereafter destroyed :

Provided that single excisions exceeding seventy-five feet in length shall be preserved for a period of six months before they are destroyed.

Explanation.—For the purpose of satisfying himself that the portion or portions objected to have been deleted, the Regional Officer or the Chairman may, at the expense of the applicant, himself examine the film, or cause it to be examined by one or more members of the Advisory Panel at such time and place as he may determine.

(2) A certificate issued under sub-rule (1) shall be endorsed with a specification of the portion or portions required to be removed and a statement of the exact length of each part or parts removed, and shall bear a clearly visible triangle drawn at the left hand bottom corner of the certificate.

(3) Where any film has been granted a certificate under this rule subject to the condition that a specified portion or portions thereof be removed from the film, any person who imports or otherwise acquires a copy of the film after the date of certificate aforesaid, shall surrender to the Board such portion or portions in any such copy.

27. Deposit of a copy of certified film.—After the Regional Officer or the Chairman, as the case may be, has affixed his signature to the certificate granted under rules 24, 25 or 26 and prior to the delivery or despatch of the certificate to the applicant, a copy of the film as certified by the Board in 35 millimetre or 16 millimetre or a shooting script thereof shall be deposited with the Board by the applicant at his own expense for the purpose of record :

Provided that where the Chairman or Regional Officer is of opinion that the applicant for reasons beyond his control is unable to deposit such copy or script prior to the delivery or despatch of the certificate, the Chairman or the Regional Officer may deliver the certificate on the applicant's giving an undertaking that he shall deposit the said copy or script within such time not exceeding sixty days as may be specified by the Chairman or Regional Officer.

28. Validity of certificate.—(1) A certificate in respect of a film which is in force on the 1st day of March, 1958, or which is issued on or after that date shall remain valid for a period of ten years from the date of its issue:

Provided that any certificate issued under the Cinematograph (Censorship) Rules, 1951, shall be valid for a period of ten years from the date on which it was so issued.

(2) A fresh certificate may be issued on an application made under rule 22 for the examination of the film under rule 23, but the Regional Officer may, with the prior approval of the Chairman, dispense with such examination.

29. Certificate liable to cancellation by the Board.—A certificate granted by the Board under these rules shall be granted subject to the condition that it shall be liable to cancellation in the event of the film in respect of which the certificate was granted being exhibited in a form other than the one in which it was certified.

30. Omitted.

31. Information and documents to be given to distributors with respect to certified films as required under section 6A of the Act.—(1) Any person who delivers any certified film to any distributor or exhibitor shall notify in writing to the distributor or exhibitor, as the case may be, all the particulars respecting the film mentioned in section 6A of the Act, together with such other particulars as may be specified on the obverse and the reverse of the certificate granted by the Board in respect of that film.

Explanation.—Delivery of a duplicate copy of the certificate or copy thereof duly attested to be a true copy by a magistrate shall be deemed to be sufficient compliance with the provision of this rule.

(2) The provision of sub-rule (1) shall apply in relation to an amendment of a certificate in respect of a film, as it applies in relation to the certificate itself.

32. Uncertification of a film under section 6.—Where in exercise of the powers conferred by section 6 of the Act, the Central Government by notification, directs that a certified film shall be deemed to be an uncertified film in the whole of India, the applicant and any other person or person to whom the rights in the film have passed, shall surrender the certificate and all copies of the duplicate certificate granted in respect of the film, to the Board within one month from the date of the notification:

Provided that the Chairman may, at the written request of the applicant or any other person concerned, extend the said period.

33. Re-examination of certified films.—(1) In the case of a film which has been certified for public exhibition, if a representation is received from any member of the Board or any of its Advisory Panels, the representation shall be considered by the Board as soon as convenient. Any representation received from a member of the public or from any association or group of individuals shall be examined by the Chairman and, if he considers it desirable, shall be laid before the Board for consideration.

(2) Where the Board considers that the film should be re-examined or where the Central Government directs the Board to arrange for the re-examination of a certified film, the Chairman shall appoint a Reviewing Committee to re-examine the film, consisting of the Chairman and two members of the Board nominated by the Chairman:

Provided that where two members of the Board are not readily available to serve on the Committee, the Chairman may, in place of one such member, nominate a member of an Advisory Panel to the Committee.

(3) The place, date and time of such re-examination shall be determined by the Chairman.

(4) The Chairman shall forward the opinion of the Committee to the Central Government who may pass such orders thereon as it deems fit.

(5) The original applicant for the examination of the film or the person to whom the rights of ownership or distribution in the film have passed shall, on receiving written notice from or on publication of the notice in the Official Gazette, by the Chairman or the Central Government as the case may be, arrange to deliver a copy of the certified film to the Regional Officer concerned within such time as may be specified in such notice for examination by the Reviewing Committee under sub-rule (2) or by the Central Government to enable it to arrive at a decision under sub-rule (4) or sections 5 and 6 of the Act.

(6) No order under sub-rule (4) or under section 5 or section 6 of the Act shall be made to the prejudice of the applicant unless he has had an opportunity of representing his case.

34. Alteration of film after issue of certificate.—(1) When a film is altered by excision, addition, colouring or otherwise, after it has been certified under these rules, it shall not be exhibited unless the portion or portions excised, added, coloured or otherwise altered, have been reported to the Board in Form III in the Schedule and the Board have endorsed particular of the alteration or alterations on the certificate.

Explanation I.—Reasonable wear and tear in the normal course of handling or projecting a film shall not be deemed to be an alteration of the film within the meaning of this sub-rule.

Explanation II.—Any addition, deletion, alteration or replacement of background music in a film or a mere change in gauge shall not be deemed to be an alteration of the film within the meaning of this sub-rule unless the Chairman by general or special order otherwise directs.

(2) On receipt of the report referred to in sub-rule (1), the Regional Officer shall appoint an Examining Committee to examine, at the expense of the applicant, the reel or reels in which the portion or portions altered occur:

Provided that the Examining Committee may, in its discretion, re-examine the entire film:

Provided further that where a film is altered by excision or by change of a coloured film, into black and white version only, it shall not ordinarily be necessary to appoint an Examining Committee unless the Regional Officer in any case otherwise directs.

(3) The Examining Committee, appointed under sub-rule (2), shall consist of one member of the Advisory Panel and the Regional Officer or Assistant Regional Officer:

Provided that where both the Regional Officer and the Assistant Regional Officer are unavoidably absent at the examination of the film or any reel thereof, the Examining Committee shall consist of two members of the Advisory Panel.

35. Amendment of a certificate granted by the Board after notification under section 6.—When a notification is published under the powers conferred by section 6 of the Act, declaring that a film in respect of which a 'U' certificate has been granted shall be deemed to be film in respect of which an 'A' certificate has been granted, the person to whom the certificate has been granted or the person to whom the rights in the film have passed as the case may be, shall produce the certificate to the Board for amendment within a fortnight of the said publication.

36. Certificates.—(1) A certificate authorising the public exhibition of a film shall be in one of the Forms IV or V set out in the Schedule according as the authorisation is for unrestricted public exhibition or for public exhibition restricted to adults.

(2) The certificate shall be signed for and on behalf of the Board by the Chairman or by a Regional Officer for the Chairman.

(3) The prescribed mark of the Board shall be a film copy of the certificate, i.e., a trailer certificate, which shall be affixed to the film and always exhibited with it. The length of the

trailer certificate will be as laid down in the following table :—

TABLE

<i>Size of film</i>	<i>Length of film</i>	<i>Length of the trailer certificate</i>
35 mm	Exceeding 2,000 feet	15 feet
35 mm	2,000 feet or less	10 feet
16 mm	Exceeding 800 feet	6 feet
16 mm	800 feet or less	4 feet

Provided that where the length of film does not exceed 400 feet or 160 feet according as the film is in 35 mm or 16 mm, the prescribed mark of the Board shall be the trailer certificate as provided in this sub-rule or the Board's stamp as in Form VII, embossed on the main title card in the lower right hand corner of the title card :

Provided further that the film copy of such title card shall be at least 10 feet in length for 35 mm film and 4 feet in length for 16 mm film.

(4) A certificate of a film predominantly educational shall be in Form VI.

37. **Fees.**—(1) A fee shall be charged for the examination of every film at the rates laid down in the following table :—

TABLE OF FEES

<i>Size of film</i>	<i>Length of film</i>	<i>Scale of fees</i>
35 millimetre	(a) 2,000 feet or below.	Rs. 5 per 1,000 feet or a fraction thereof.
	(b) Exceeding 2,000 feet.	Rs. 40 per 1,000 feet or a fraction thereof.
16 millimetre	(a) 800 feet or below.	Rs. 5 per 400 feet or a fraction thereof.
	(b) Exceeding 800 feet.	Rs. 40 per 400 feet or a fraction thereof.

Provided that where an applicant applies for a film being certified as predominantly educational under sub-rule (4) of rule 36, the fee for its examination shall be charged at the rate of rupees five per 1,000 feet or 400 feet according as the film is in 35 mm or 16 mm or a fraction thereof, irrespective of the total length of the film :

Provided further that if a film exceeding 2,000 feet or 800 feet according as the film is in 35 mm or 16 mm in respect of which examination fee has been paid at the rate specified in the first proviso, is, after examination, considered by the Board not to be suitable for being certified as predominantly educational, the applicant shall forthwith pay the balance of the examination fee that would have been payable in respect of the film but for the first proviso :

Provided further that where an applicant fails to pay the balance of examination fee under the second proviso, he shall not be granted a certificate, in respect of that film under rule 24, rule 25 or rule 26, as the case may be.

(2) Fees charged for the examination of a film for a fresh certificate referred to in sub-rule (2) of rule 28 shall be half of the rates laid down in sub-rule (1) :

Provided that where the fresh certificate is granted without examination of the film under sub-rule (2) of rule 28, the fees charged shall be one-tenth of the fees charged for the examination of a film under this sub-rule.

(3) A fee of rupee one shall be charged for a duplicate or a subsequent copy of the certificate.

(4) The Central Government may require the applicant preferring an appeal under sub-section (1) of section 5 of the Act, to bear the cost of the transport and examination of the film in respect of which the appeal has been preferred.

(5) The Board may remit in whole or in part the fee for examination of a film in the event of the application for a certificate being withdrawn before the film is examined.

Explanation I.—When the entire film is re-examined under rule 34, the examination fee chargeable shall be calculated with reference only to the reel or reels in which portion or portions excised, added, coloured or otherwise altered occur.

Explanation II.—No fee shall be chargeable for any endorsement made by the Board on a certificate in respect of the alteration of a film under rule 34 in cases in which the necessity for appointment of an Examining Committee is dispensed with under the second proviso to sub-rule (2) of the said rule.

38. Power of entry.—The Chairman, or any member of the Board or an Advisory Panel or a Regional or an Assistant Regional Officer or any other officer or member of the staff of the Board or any officer of the Central Government authorised in writing by the Chairman in this behalf may enter any place licensed under the law in force relating to cinemas, in the discharge of his duties under the Act, or these rules.

39. Advertisement of films.—Any person advertising a film certified for public exhibition restricted to adults or the exhibition of such film by means of insertions in newspapers, hoardings, posters, or handbills shall, after the date of its certification, indicate in such insertions in newspapers, hoardings, posters or handbills that the film has been certified for public exhibition restricted to adults only.

40. Maintenance of Register.—(1) The Board shall maintain a register in which shall be entered—

- (a) the name of every film examined under the Act ;
- (b) the name of the person applying for a certificate ;
- (c) the name of the person or company producing or releasing the film ;
- (d) the name of the country in which the film was originally produced ;
- (e) the name of the place where the film was examined ;
- (f) the date of the examination ;
- (g) the names of the persons who examined the film ;
- (h) the result of the examination and of any further proceedings thereon ;
- (i) the number and date of the certificate issued, if any, together with a copy of any endorsement made thereon.

(2) For the purpose of enabling the Board to maintain such a register, the Regional Officers at Bombay, Calcutta and Madras shall each maintain similar registers in respect of applications for certification made to them and send to the Board a duplicate copy of every entry made in it, as soon as may be, after it has been made.

(3) A copy of the entries in the register maintained by the Board made during any month shall be sent to the Regional Officers at Bombay, Calcutta and Madras during the next following month.

41. Certain films to continue to remain uncertified films. If a film has been declared by a notification issued before the 15th January, 1951, by any State Government to be an uncertified film in any part or parts of the State concerned and if the said notification has not ceased to be in force by virtue of the proviso to sub-rule (2) of rule 35 of the Cinematograph (Censorship) Rules, 1951, the film shall not be publicly exhibited unless it is certified for public exhibition in



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accordance with the provisions of these rules :

Provided that before certifying any such film for public exhibition the Board shall obtain the prior approval of the Central Government.

42. **Repeal.**—The Cinematograph (Censorship) Rules, 1951, are hereby repealed.

SCHEDULE

FORM I

Form of application for certification for public exhibition of a film *produced in India*.

[See sub-rule (1) of rule 22]

No. _____ and date _____ of application (to be entered by Board's office).
To _____

The Central Board of Film Censors through the Regional Officer at Bombay/Calcutta/
Madras.*

Application for certification for public exhibition of a film produced in India at.....

(1) (a) Name of the film.

(b) Language of the film.

(c) Length of the film in feet.

(d) Number of reels.

(e) Gauge of the film.

(f) Type of the film, *i.e.*, whether it is 2-D, 3-D, Cinemascope, Vistavision etc.

(g) Whether the film is silent or a talkie.

(h) Colour of the film.

(i) Name and address of the producer.

(2) State whether the film is a *Newsreel/Documentary/Scientific/Educational/Feature
film.

(3) State separately the number of *negative* and *positive* prints of the film.

(a) Produced—(Negative..... Positive.....).

(b) In the applicant's possession (Negative..... Positive.....).

(4) In what other language/languages, if any, has this film been produced or dubbed ?
Where the title is not the same in each language, state the title of each version of the film.

(5) Has any previous application been made to certify this film as suitable for public
exhibition in India ?

If so,

(a) Where and to whom was it made ?

(b) What was the result of the application ?

*(i) *A "U"/An "A" certificate No..... dated..... was granted
*subject to the following cuts.....

*Score out the word or words which are not applicable.



(ii) Certificate was refused.

6. Has the exhibition of this film been at any time suspended or the film declared uncertified by the Central or State Government? State particulars.

7. Does the film contain any dialogue, song, poem, speech or commentary in any language other than English or an Indian language?

If so, specify the reel or reels in which the dialogue, song, poem, speech or commentary occurs, and the language or languages used.

8. Amount of fee accompanying the application on account of the fee prescribed in rule 37.

9. Name, address and telephone number, if any, of the applicant.

10. I declare that the statements above recorded are true in every particular.

Date.....

Signature of applicant

FORM II

Form of application for certification for public exhibition of a film imported into India

[See sub-rule (1) of rule 22]

No. _____ and date _____ of application (to be entered by Board's office).
To _____

The Central Board of Film Censors, through the Regional Officer at [Bombay/Calcutta/Madras].*

Application for certification for public exhibition of a film first imported into India at...

(1) (a) Name of the film.

(b) Language of the film.

(c) Length of the film in feet.

(d) Number of reels.

(e) Gauge of the film.

(f) Type of film i.e., whether it is 2-D, 3-D, Cinemascope, Vistavision etc.

(g) Whether the film is silent or a talkie.

(h) Colour of the film.

(i) Name of the producer.

(j) Country in which produced.

(2) State whether the film is a *Newsreel/Documentary/Scientific/Educational/Feature film.

(3) State separately, the number of *negative* and *positive* prints of the film :

(a) imported by the applicant (Negative..... Positive.....).

(b) in the applicant's possession (Negative..... Positive.....).

(4) In what Indian language/languages, if any, has this film been produced/dubbed?.....

Where the title is not the same in each language, state the title of each version in which it has been produced or dubbed.

*Score out the word or words which are not applicable.



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5. Has any previous application been made to certify this film (under its present or any other title) in

- (a) India ;
- (b) United States of America ;
- (c) United Kingdom ;
- (d) any other country ;

If so,

- (i) where and to whom was it made ?
- (ii) what was the result of the application i.e.

(i) *A "U"/An "A" certificate No.....
dated..... was granted *subject to the following cuts—

.....
.....

(ii) Certificate was refused

In the case of film made in the United States of America, state the rating of this film according to (a) the National Groups and (b) the League of Decency.

(a)..... (b).....

6. Has exhibition of this film been, at any time, suspended or the film declared uncertified by the Central or any State Government ?

State particulars :

7. Does the film contain any dialogue, song, poem, speech or commentary in any language other than English or any Indian language ?

If so, specify the reel or reels in which the dialogue, song, poem, speech or commentary occurs and the language or languages used.

8. Amount of fee accompanying the application on account of the fee prescribed in rule 37.

9. Name, address and telephone number, if any, of the applicant.

10. (a) Name, address and telephone number, if any, of the importer of the film.....

(b) Number and date of the import licence.....

(c) Date of clearance through the customs.....

11. I declare that the film is predominantly an educational film and request that a certificate be issued to that effect to enable the applicant to obtain exemption from customs duty.

12. I declare that the statements above recorded are true in every particular.

Signature of applicant.

Date.



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FORM III

(See rule 34)

(To be submitted in duplicate)

Report under rule 34 of the Cinematograph (Censorship) Rules, 1958 regarding an alteration or alterations in a certified film.

1. Name of the applicant :
2. Name of the film :
3. Certificate No. _____ dated _____
4. Particulars of alterations :

(Specify the exact alteration or alterations, length and the number of the reel or reels in which the alteration or alterations occurs or occur.)

To

The Chairman, Central Board of Film Censors, through the Regional Officer, at Bombay/Calcutta/Madras.*

I declare that the above particulars are true in every respect and are a full description of the alteration or alterations made in the film after its certification.

Date :

Signature of the applicant.

Address :

FORM IV

[See sub-rule (1) of rule 36]

GOVERNMENT OF INDIA



CENTRAL BOARD OF FILM CENSORS

This is to CERTIFY that the film entitled.....
has been passed for UNRESTRICTED public exhibition within the territories of India to which the Cinematograph Act, 1952 extends.

Applicant

Produced by

Language of the Film

Gauge of the Film

*Length of the Film

ft.

REELS

U

No. of Certificate

Dated.....the.....19

Chairman,

Central Board of Film Censors.

*In the event of a copy of the film being prepared in a gauge other than that mentioned in the certificate, the certified length shall be deemed to be the corresponding length appropriate to that gauge.

*Score out the word or words which are not applicable.

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FORM V

[See sub-rule (1) of rule 36]

GOVERNMENT OF INDIA



CENTRAL BOARD OF FILM CENSORS

This is to CERTIFY that the film entitled.....
.....has been passed for public exhibition restricted to
ADULTS within the territories of India to which the Cinematograph Act, 1952 extends.

Applicant

Produced by

Language of the Film

Gauge of the Film

*Length of the Film

ft.

REELS.

A

No. of certificate

Dated.....the.....19

Chairman,
Central Board of Film Censors.

*In the event of a copy of the film being prepared in a gauge other than that mentioned in the certificate, the certified length shall be deemed to be the corresponding length appropriate to that gauge.

FORM VI

Certificate of a film predominantly educational

[See sub-rule (4) of rule 36]

GOVERNMENT OF INDIA



CENTRAL BOARD OF FILM CENSORS

Certificate No.....of 19

This to certify that the parcel containing the following films was delivered to Shri.....
Regional Officer/Assistant Regional Officer, Central Board of Film Censors at Bombay/Calcutta/



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Madras who examined the seals and identified the films according to the particulars verified at the time of the customs examination, and that the Board is satisfied that the films are of a predominantly educational nature and comply with the requirements for exemption from customs duty.

Name of Film

Name of Producer

Length of Film

1.

2.

3.

Name of Importer

(Signature of Regional Officer/
Assistant Regional Officer.)

Date.

FORM VII

[See sub-rule (3) of rule 36]

CENTRAL BOARD OF FILM CENSORS

Length

†

Certificate No.

* U

‡ Bombay.

Chairman,
Central Board of Film Censors.

Date.....

* U or A.

† If any cut.

‡ Bombay or Madras or Calcutta.

APPENDIX D

Censorship Principles

MINISTRY OF INFORMATION AND BROADCASTING

NOTIFICATION

"New Delhi-2, the 6th February, 1960/17th Magh, 1881

G.S.R. 168.—In exercise of the powers conferred by sub-section (2) of section 5B of the Cinematograph Act, 1952 (37 of 1952), the Central Government, in supersession of the Notification of the Government of India in the Ministry of Information and Broadcasting No. G.S.R. 640, dated the 21st May, 1959, hereby issue the following directions to the Board of Film Censors, setting out the principles which shall guide the Board in sanctioning films for public exhibition, namely :—

General Principles

1. No picture shall be certified for public exhibition which will lower the moral standards of those who see it.

Hence the sympathy of the audience shall not be thrown on the side of crime, wrongdoing, evil or sin.

2. Standards of life, having regard to the standards of the country and the people to which the story relates, shall not be so portrayed as to deprave the morality of the audience.

3. The prevailing laws shall not be so ridiculed as to create sympathy for violation of such laws.

Application of General Principles

As it is desirable that there shall, as far as possible, be a uniform standard for determining whether a film is suitable or not for unrestricted public exhibition or for public exhibition restricted to adults, the Central Government prescribes the following rules for the guidance of the Board :—

1. It is not desirable that a film shall be certified as suitable for public exhibition, either unrestricted or restricted to adults, which :—

(A) deals with crime in such a manner as to :

(i) extenuate criminal acts ;

- (ii) depict the modus operandi of criminals ;
- (iii) throw the glamour of romance and heroism over criminal characters ;
- (iv) enlist the sympathy or admiration of the audience for criminal characters ;
- (v) hold up to contempt those responsible for, or engaged in the prevention, detection or punishment of criminals ;
- (vi) create the impression that crime pays or is a normal incident of ordinary life and not to be reprobated.

(N.B.—The mere fact that the picture shows the criminal as being punished for his crime shall not, by itself, be regarded as a good reason for certifying a picture if the general impression created by the picture is such as to incite people to crime).

(B) deals with vice or immorality in such a manner as to :

- (i) extenuate vicious or immoral acts ;
- (ii) undermine the accepted canons of decency ;
- (iii) depict vice or immorality as attractive ;
- (iv) cast a halo of success or glory round the vicious or immoral ;
- (v) enlist the sympathy or admiration of the audience for vicious or immoral characters ;
- (vi) suggest that the attainment of a laudable end is justified by vicious or immoral means or improper motives ;
- (vii) create the impression that vice and immorality are not to be reprobated.

(N.B.—The mere fact that the picture shows a vicious or immoral person as suffering the consequences of his vice or immorality shall not, by itself, be regarded as a good reason for certifying a picture).

(C) deals with the relations between the sexes in such a manner as to :

- (i) lower the sacredness of the institution of marriage ;
- (ii) suggest that illicit sexual relations are ordinary incidents of life and not to be reprobated ;
- (iii) depict
 - a) rape, premeditated seduction, or criminal assaults on women ;
 - (b) immoral traffic in women ;
 - (c) soliciting, prostitution or procuration ;
 - (d) illicit sexual relations ;
 - (e) excessively passionate love scenes ;
 - (f) indelicate sexual situations ;
 - (g) scenes suggestive of immorality.

(D) exhibits the human form, actually or in shadowgraphs :

- (i) in a state of nudity ; or
- (ii) indecorously or suggestively clothed ;
- (iii) indecorous or sensuous posture.

(E) brings into contempt the armed forces, or the public services or persons entrusted with the administration of law and order.

(F) is intended or likely to :

- (i) wound the susceptibilities of any foreign nation or any community or the followers of any religion ;
- (ii) foment social unrest or discontent to such an extent as to incite people to crime ;
- (iii) promote disorder, violence, a breach of the law or disaffection or resistance to Government.

Explanation to Clauses (E) and (F) :—

First :—The following types of films shall be considered unsuitable for public exhibition :—

- (i) A film which is likely to arouse disrespect of a foreign country or is liable to be looked upon by a foreign country as derogatory to itself, or which is liable to embarrass the relations of the Government of India with any foreign Government ;
- (ii) A film which preaches or is liable to incite people to acts of violence or which tends to encourage subversive activity with a view to overthrowing established authority or institutions ;

Second :—In particular, the following matters shall be regarded as objectionable :—

- (i) Disparaging references to the people of a foreign country or the head of a foreign State ;
- (ii) Picturisation of subversive methods or of guerilla technique.

II. In addition to the matter, dealt with generally in Section I, the following subjects may be objectionable in a context in which either they amount to indecency, immorality, illegality, or incitement to commit a breach of the law :—

- (i) confinements ;
- (ii) details of surgical operations ;
- (iii) venereal disease or other loathsome disease such as leprosy or sores ;
- (iv) suicide or genocide ;
- (v) the unnecessary exhibition of feminine under-clothing ;
- (vi) indecorous dancing ;
- (vii) indecent dress, conduct, speech, song or theme, or indecent portrayal of national institutions, traditions, customs or culture ;
- (viii) importation of women ;
- (ix) cruelty to children ;
- (x) torture of adults ;
- (xi) brutal fighting, gruesome murders or scenes of strangulations ;
- (xii) executions ;
- (xiii) excessive bleeding or mutilation ;
- (xiv) cruelty to animals ;
- (xv) drunkenness or drinking that is not essential to the theme of the story ;
- (xvi) traffic in drugs and the use of drugs ;
- (xvii) accentuation of class distinctions or stimulating class hatred ;
- (xviii) realistic horrors of warfare ;
- (xix) horror as a predominant element ;
- (xx) scenes and incidents likely to afford information to the enemy in time of war ;
- (xxi) exploitation of tragic incidents of war ;
- (xxii) blackmail associated with immorality ;
- (xxiii) intimate biological studies ;
- (xxiv) crippled limbs or malformations ;
- (xxv) gross travesties of the administration of justice ;
- (xxvi) defamation of any living person.

III. It is not proposed that certification of a film should be refused altogether, or that it should be certified as suitable for adult audiences only, where the deletion of a part or parts, will render it suitable for unrestricted public exhibition or for exhibition restricted to adults, and such deletion is made, unless the film is such as to deprave the morality of the audience and



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even excisions will not cure the defects.

IV. It is undesirable that a certificate for unrestricted public exhibition shall be granted in respect of a film depicting a story, or containing incidents unsuitable for young persons.

In particular, under this head, the following subjects are objectionable :—

- (i) anything which may strike terror in a young person, *e.g.* scenes depicting ghosts, brutality, mutilations, torture, cruelty, etc. ;
- (ii) anything tending to disrupt domestic harmony or the confidence of a child in its parents, *e.g.* scenes depicting parents quarrelling violently, or one of them striking the other, or one or both of them behaving immorally ;
- (iii) anything tending to make a person of tender years insensitive to cruelty to other or to animals.

[No. 10/2/59-FC.]

D. R. KHANNA, Under Secy.

APPENDIX E

State Awards

FILMS WINNING STATE AWARDS IN INDIA

FILMS WINNING PRESIDENT'S GOLD MEDAL AND PRIME MINISTER'S GOLD MEDAL
IN THE STATE AWARDS.

Year	President's Gold Medal FEATURE FILMS	President's Gold Medal DOCUMENTARY FILMS	Prime Minister's Gold Medal CHILDREN FILMS
1953	Shyamchi Aai (MARATHI)	Mahabalipuram	Nil
1954	Mirza Ghalib (HINDI)	Spirit of the Loom	Nil
1955	Pather Panchali (BENGALI)	Magic of the Mountains	Nil
1956	Kabuliwala (BENGALI)	Gotama the Buddha	Nil
1957	Do Ankhen Barah Haath (HINDI)	A Himalayan Tapestry	Hum Panchi Ek Dal Ke
1958	Sagar Sangame (BENGALI)	Radha Krishna	Nil
1959	Apur Sansar (BENGALI)	Nil	Nil

FILMS WINNING PRESIDENT'S SILVER MEDALS IN THE STATE AWARDS.

Language	Years and name of films					
	1954	1955	1956	1957	1958	1959
HINDI	Mirza Ghalib	Jhanak Jhanak Payal Baje	Nil	Do Ankhen Barah Haath	Madhumati	Anari
BENGALI	Chheley Kaar	Pathar Panchali	Kabuliwala	Andhare Alo	Sagar Sangame	Nil
MARATHI	Mahatma Phule	Mee Tulas Tuzya Angani	Nil	Grihadevta	Nil	Nil
TELUGU	Peddamanushulu	Bangaru Papa	Tenali Rama Krishna	Nil	Pellinati Pramanalu	Nammi- nabantu
TAMIL	Malaikkallan	Nil	Nil	Nil	Nil	Bagopri- viani
ASSAMESE	Nil	Nil	Nil	Nil	Ronga Police	Pubarum
KANNADA	Nil	Nil	Nil	Premada Puthri	School Master	Nil
MALAYALAM	Neelak-Kwji	Nil	Nil	Padatha Painkili	Nil	Nil

FILMS WINNING THE ALL INDIA CERTIFICATE OF MERIT AND THE
CERTIFICATE OF MERIT IN THE STATE AWARDS.

Language	Years and name of films		
	1954	1955	1956
HINDI	Biraj Bahu Jagriti	Jhanak Jhanak Payal Baje Shri 420 Devdas	Bandhan Basant Bahar
BENGALI	Jadu Bhattacha Annapurnar Mandir	Rani Rashmoni Rai Kamal	Mahakavi Girishchandra Ek Din Ratre]
MARATHI	Nil	Shidiche Shri Sai Baba Shevagyachya Shenga	Nil
TELUGU	Thodu Donglu Vipranarayana	Ardhangi	Tenali Rama Krishna Edi Nijam
TAMIL	Andha Nall Ethirparathathu	Mangayar Thilakam	Kula Deivam
ASSAMESE	Nil	Piyoli Phukan	Nil
KANNADA	Bedara Kannappa	Mahakavi Kalidas	Bhakta Vijaya
MALAYALAM	Neelakkuyil Sneha Seema	Nil	Nil

Language	Years and name of films		
	1957	1958	1959
HINDI	Mother India Musafir	Lajwanti Karigar	Heera Moti Sujata
BENGALI	Andhare Alo Louha Kapat Harano Sur	Jal Saghar Dak-Harkara	Bicharan
MARATHI	Nil	Dhakti Jaoo	Nil
TELUGU	Bhagya Rekha Todi Kodalu	Mangalya Balam	Maa Inti Mahalakshmi Jaya Behari
TAMIL	Mudhalali	Thangapadumai Annayin Anai	Veerapandiya Kattabomman Kalyana Parigu
ASSAMESE	Maak-Aru-Moram	Nil	Nil
KANNADA	Nil	School Master	Jagat Joytni Basaweswara
MALAYALAM	Nil	Nair Pidicha Pulivaal Randidangazhi	Chaturangam

CHILDREN'S FILMS WINNING THE ALL INDIA CERTIFICATE OF MERIT AND THE
CERTIFICATE OF MERIT IN THE STATE AWARDS

Year	Name of the Children's film
1954	Nil
1955	Nil
1956	Jaldeep
1957	Janmatithi
1958	Virsa and the Magic Doll (English)
1959	Banyan Deer

APPENDIX F

International Awards

FILMS WINNING INTERNATIONAL AWARDS

<i>Title of the film</i>	<i>Awards won</i>	<i>Name of the Festival and year</i>	<i>Name of the producing concern</i>
Sant Tukaram	Declared among the three best pictures of the world.	V International Exhibition of Cinematograph Art, Venice, 1937.	Prabhat Film Co., Poona.
Neecha Nagar	'Grand Prix.'	World Film Festival, Cannes, 1946.	India Pictures, Bombay.
Kalpana	Shared prize for exceptional qualities with U.S.A. films.	II World Festival of Film and Fine Arts of Belgium, 1949.	Stage and Screen Presentations, Madras.
Amar Bhoopali	Award for excellent Sound recording.	V International Film Festival, Cannes, 1952.	Rajkamal Kala Mandir, Bombay.
Babla	'Fight for Social Progress' Prize.	VII International Film Festival, Karlovy Vary, 1952.	M. P. Productions Ltd., Calcutta.
Do Bigha Zamin	Received one of the ten international awards.	VII International Film Festival, Cannes, 1954.	Bimal Roy Productions, Bombay.
Pather Panchali	Prize for 'Best Human Document.' Diploma of Merit.	IX International Film Festival, Cannes, 1956. Edinburgh Film Festival, 1956.	West Bengal Government.
	Golden Carabao. First Prize.	Manila Film Festival, 1956. International Film Festival, San Francisco, 1957.	
	First Prize.	International Film Festival, Vancouver, Canada, 1958.	
	Film Critics Award for the best feature film of the year.	II Stratford International Film Festival, Canada, 1958.	
Bandish	Bronze Medal—the third prize.	Damascus Film Festival, 1956.	Overseas Film Corporation Private Limited, Bombay.
Kabuliwala	'Berlin Bear in Silver' for best background music.	VII International Film Festival, Berlin, 1957.	Charu Chitra, Calcutta.
Jagte Raho	'Grand Prix.'	X Jubilee International Film Festival, Karlovy Vary, 1957.	R.K. Films, Bombay.
Aparajito	Golden Lion of St. Mark.	XVIII International Art Exhibition, Venice, 1957.	Satyajit Ray Productions, Calcutta.
	A Plaque and a certificate for best direction.	International Film Festival, San Francisco, 1958.	



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<i>Title of the film</i>	<i>Awards won</i>	<i>Name of the Festival and year</i>	<i>Name of the producing concern</i>
Jaldeep	First prize in the category of entertainment films for children in age group 13—16 for 'its charm and exaltation of generous feelings.'	IX International Exhibition of films for children, Venice, 1957.	Children's Film Society, Delhi.
Do Ankhen Barah Haath	'Silver Bear' for its impressive treatment of a social problem. Award of special Prize by the International Catholic Cinematographic Bureau for its 'deep and poetic symbolism.' Adjudged by the Hollywood Press Association as the best foreign film for 1958 and was given the Samuel Goldwyn International Film Award.	VIII International Film Festival, Berlin, 1958.	Rajkamal Kala Mandir, Bombay.
Mother India	Nargis, the leading artiste of the film, was adjudged the best actress for her 'stirring and persuasive performance.'	XI International Film Festival, Karlovy Vary, 1958.	Mehboob Productions, Bombay.



APPENDIX G

*Questionnaires***LETTER SENT ALONG WITH THE QUESTIONNAIRES**

RIKHAB DASS JAIN, M.A. (Econ. & Hindi) LL.B.
Research Scholar.

5, Rama Kutir,
Tilak Road,
Begum Bagh,
Meerut (U.P.)
INDIA.

Gentleman/Madam.

I approach you with the request to reply to the questionnaire attached herewith in connection with my research work.

I am a registered Research Scholar in the Meerut College, Meerut, under the supervision of Dr. R.C. Saxena, M.A., Ph.D., Head of the Economics Department, Meerut College, Meerut. I am conducting research on the subject "THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA", which has been approved by the Agra University.

I may, therefore, be permitted to say that this information is required entirely from an academic point of view and would be kept confidential, if so desired.

Replies need not be confined to those questions to which you think some more useful information can be given. Regarding detailed queries to some questions, the answers can also be given in the form of a continuous note or in a memoranda on any separate paper.

I am sure, in the cause of research, you would find it possible to spare some of your valuable time to help me.

Thanking you.

Yours faithfully,

(Rikhab Dass Jain)

Encl : - One

QUESTIONNAIRE FOR FILM-STARS

(Circulated by Rikhab Dass Jain, M.A. (Econ. & Hindi), LL.B., 5, Rama Kutir, Tilak Road, Begum Bagh, Meerut (U.P.) in connection with his research work on an approved subject "THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA")

1. Name in full.
2. Age.
3. Married/Unmarried.
4. If married, how many children have you ?
5. Qualifications. (educational and technical)
6. Family occupation and profession.
7. When did you commence this career ?
8. What were you before this line ?
9. What allured you to adopt the screen career ?
10. Had you ever taken or had you any training in acting before coming to the screen ?
11. What do you play LEADS, CHARACTERS or BIT PARTS ?
12. What are your approximate minimum charges for such acts for one picture and for how many days and hours of shooting ?
13. What factors generally influence to fix such charges ?
14. Do you receive any payment from traders, who exploit your name in advertisement of goods ? Approximately what it comes to annually ?
15. How do you utilize your capital ? Have you any landed property, buildings or investment in some business ?
16. Do you indulge in your own distribution and production ? Have you any such plans or ambitions ?
17. Were you ever or are financially interested in any firm of producers ?
18. Approximately in how many pictures have you worked ?
19. How many contracts do you generally have in hand ?
20. Which of your picture gave you highest satisfaction and why ?
21. Are you in favour of free-lancing of artists and to what extent ? Does free-lancing provide difficulty and is it a handicap in creation of emotional expression ? How far it affects the health ?
22. Would you prefer, if you are bound by long term contracts to individual producers ? If not, why ?
23. What do you think about salaries of the artists ? Are they high, low or reasonable ?
24. What are your working hours and conditions of work ? Are you satisfied with them ? If not, why ?
25. Have you been able to give as many rehearsals as wanted or desired by the director of the picture ? Do you feel any such necessity ? Was there any time when you felt the necessity for rehearsals and were not provided ?



THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA

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26. Do you know dancing and singing, and featured in such roles? Have play-back voices been ever used for you? Was it used in songs or in dialogues or in both?
27. Are you satisfied with the arrangements of the producers and the directors? If not, why?
28. Do you get full script allotted to you before time?
29. Are you able to submerge your individuality in the roles you play?
30. Have you ever felt that songs interfere in the progress of story or in the realism of the movement of situations?
31. Do you receive fan letters? What is the average per month? Do they ask for autographed photographs? What is the percentage of such fans? Do you respond to them and send replies?
32. Do you arrange for your own publicity? How far press reviews affect you?
33. Have you ever come across any publicity in film papers which was not true to your life?
34. How do you pass your leisure time and what are your favourite hobbies?
35. Do you pay any taxes to the Government? Are you satisfied with the way of assessment of the taxes?
36. Is present trend of Western pictures suited in India and their copy desirable?
37. Is the tendency of designing of sets and planning of dresses not towards glamour more rather than to be realistic?
38. What do you think about a Training Academy for Artists?
39. Do you belong to any association of Artists? What do you think about such associations and their advantages? Do such associations charge some membership fees?
40. Has sex been balanced in Indian films? What do you think about sex treatment in our films today? Is sex being not exaggerated and is detrimental for youngsters and our society?
41. Do you consider that music, dance and songs are justified in the pictures in the present trend?
42. Do you feel that you get any help from seeing the foreign films? Have you ever derived some new ideas from seeing such films?
43. What do you think about your social status after joining the film industry? Do you get sincere and real respect from society in public functions?
44. Have you any suggestions for improving the conditions of employment, the standard of Indian films and the film industry?

Signature.....

Date.....

QUESTIONNAIRE FOR PRODUCERS

(Circulated by Rikhab Dass Jain, M.A. (Econ. & Hindi), L.L.B., 5, Rama Kutir, Tilak Road, Begum Bagh, Meerut (U.P.) in connection with his research work on an approved subject "THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA")

1. Name.
2. Age.
3. Qualifications.
4. Kindly name the concern or concerns you have owned in the industry.
5. How much money have you invested in the film industry and in what form and manner ?
6. How do you raise the money for investment in the film industry ? How far are the following heads accounted ?
(1) Your own capital or savings. (2) Borrowed money—the source and the rate of interest. (3) Money advanced by the Distributors.
7. What are the causes, in your opinion, which account for different expenditure in case of different types of pictures ?
8. The expenditure in the production of any one type of picture, which you have produced, may kindly be given under the following heads :—
(1) Story, Screen play and Dialogue. (2) Cast. (3) Direction. (4) Technical staff. (5) Material—sets and costumes. (6) Raw-film etc. (7) Publicity. (8) Taxes and additional expenditure.
9. In what forms are the payments made under the heads in Q. No. 8 ?
10. What are the expenditures of the permanent nature which you have to incur as a producer in respect of the following heads may kindly be given ?
(1) Rent or expenditure on maintenance of the studios. (2) Permanent staff. (3) Any other form of expenditure.
11. If you possess your own studio, what is the total investment in the studio and under the heads (a) Building. (b) Equipments ?
12. If you have not got your own studio, what considerations guide you in selecting a studio on rent and what difficulties have you experienced in that case ?
13. In what manner do you select the cast for your picture ? How far is the importance attached to the popularity of a film-star, suitability for the role and musical ability at the time of selection ?
14. What considerations do you take into account in the production of a picture ? How far the general trends of public opinion and of the Distributors and Exhibitors guide you in this connection ?
15. How many pictures have you produced so far ? What remained the rate of profit, which you earned on the investment ?
16. What amount do you spend in the publicity of a picture ? Do you maintain a separate department for that ?



THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA

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17. What are your risks in the production of a picture and do you ever try to shift them on to the distributors ?
18. What do you think about the wastage that remains in the production of a film ? Can you give any suggestion for reducing the production cost of a picture by avoiding it ?
19. How far the reservation of rights for Song books, Gramophone records and Export rights etc. help in the financial assistance for a production ? What do you feel about such rights ?
20. How do you get the raw materials for the picture in production ? Do you face any difficulties in securing such supplies ? How can they be avoided ?
21. What do you feel about the life and characters of the film-stars ? Have they got any relation and effect on the working conditions of the film industry ?
22. Kindly mention your opinion about :—
 - (1) Government help to the industry.
 - (2) Censorship.
 - (3) Taxation and the industry.
 - (4) Modern trends in the industry.
23. Are you a member of any union or association ? What advantages have you derived from such a membership ? How far the unions can protect the rights of the producers ?
24. Have you any other suggestions for the improvement of the working conditions in the film industry ?

Signature.....

Date.....



QUESTIONNAIRE FOR DIRECTORS

(Circulated by Rikhab Dass Jain, M.A. (Econ. & Hindi), LL.B., 5, Rama Kutir, Tilak Road, Begum Bagh, Meerut (U.P.) in connection with his research work on an approved subject "THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA")

1. Kindly give your NAME, AGE and QUALIFICATIONS.
2. When did you commence this career? Did you get any special training for it?
3. Do you direct your own pictures or work separately for each film for other producers?
4. Have you had any breaks in your employment? If so, for what reasons?
5. What are your average earnings in a year? What are your main items of expenditure in relation to (a) working (b) living?
6. How far the success or the failure of the films directed by you affect you? Do you receive any bonus on successful films?
7. Have you ever had to accept changes in the script on the instance of the producers which you did not like?
8. What do you feel about the foreign methods of production and their application to Indian film industry?
9. What do you feel about the merits and significance of planning in the methods of film production?
10. Are you satisfied by the present methods and ways of recruitment in the industry? If not, what do you think should be the policy?
11. What do you feel about the problem of unemployment of the technical persons in the industry? How can it be solved?
12. To what extent are you satisfied with the working conditions in the industry in respect to working hours and essential facilities?
13. How do you give the justification to the wage structure and policy in respect to film-stars and technicians in the industry?
14. What causes do you attribute to the variation in earnings of different persons with equal talents?
15. Are you a member of some union or organisation? What advantages have you derived out of such membership?
16. What do you feel about the free-lancing of the film stars?
17. What, in your opinion, are the influences and effects of the foreign films on our industry? Does the influence lead to poor quality in our films?
18. Have you any suggestions for improving the conditions of the industry in regard to employment, wages and quality of films?

Signature.....

Date.....



QUESTIONNAIRE FOR ARTISTS AND TECHNICIANS

(Circulated by Rikhab Dass Jain, M A. (Econ. & Hindi), LL.B., 5, Rama Kutir,
Tilak Road, Begum Bagh, Meerut (U. P.) in connection with his research
work on an approved subject "THE ECONOMIC ASPECTS OF
THE FILM INDUSTRY IN INDIA")

1. Name.
2. Age.
3. Married/Unmarried. If married, No. of children.
4. Qualifications (educational and technical).
5. Family occupation or profession.
6. What job do you hold?
7. When did you commence this career? What were you before this?
8. What allured you to adopt this career?
9. Had you any special training in your work?
10. Had you served any apprenticeship period?
11. Are you employed now in a studio or by an independent producer?
12. Are you in regular employment?
13. Have there been breaks in your employment? If so, owing to what reasons?
14. What are your approximate minimum charges for your work and for what duration?
15. Do you do any other work apart from it and approximately what do you get out of that?
16. What do you think about salaries in your profession? Are they too much, too low or reasonable?
17. Approximately in how many pictures have you worked? Which film would you consider the most outstanding out of them and why?
18. Have you done any experimental work? Are there any facilities for such work, where you are working?
19. What are your working hours and conditions of work? Are you satisfied with that? If not, why?
20. If you are not in regular employment, how many contracts do you generally have in hand at one time?
21. Do you belong to any association? Have you derived any advantages from your association? Do you pay any membership fees?
22. Have you ever derived new ideas from seeing foreign films?
23. Have you any suggestions for the improvement of conditions of service or the wages or the standard of Indian films?

Signature.....

Date.....

QUESTIONNAIRE FOR THE MANUFACTURERS AND SUPPLIERS OF RAW MATERIAL AND EQUIPMENTS

*(Circulated by Rikhab Dass Jain, M.A. (Econ. & Hindi) LL.B., 5, Rama Kutir,
Tilak Road, Begum Bagh, Meerut (U.P.) in connection with his research
work on an approved subject "THE ECONOMIC ASPECTS OF
THE FILM INDUSTRY IN INDIA")*

1. Name of the concern.
2. Are you an importer or a distributor or a manufacturer ?
3. Which are the sections of supply in which you are interested for the film industry ?
4. Do you manufacture in India the goods in which you deal or import them for distribution ?
5. What has been your turnover during the past three years ? Has the turnover been more than your estimate ?
6. How far the import controls affect the volume of your trade ?
7. Do you ever restrict the supplies to the producers ? Kindly mention the causes for such a restriction.
8. How far are you interested in the manufacture of your goods in India, and what do you feel are the difficulties and risks involved ?
9. How far can the manufacture of goods in India, required for the film industry, be encouraged if the imports are drastically cut ?
10. Would you advocate the undertaking of manufacture of raw-film in India ? How far in such a case would you need the co-operation of the manufacturers abroad and the Government of India ?
11. How would you draw a programme for progressive manufacture of raw material in India for your products ?
12. What do you think about the rationalisation of the film industry ?
13. How is the payment made to you by the Producers, Studio owners, Laboratories and others ?
14. Have you any other suggestions to make for the improvement of the supply or demand position of your products ?
15. Kindly mention the following:—
 - (1) Total number of employees.
 - (2) Ways of recruitment.
 - (3) Working and employment conditions.

Signature.....

Date.....



QUESTIONNAIRE FOR THE IMPORTERS AND DISTRIBUTORS OF FOREIGN FEATURE FILMS IN INDIA

*(Circulated by Rikhab Dass Jain, M.A. (Econ. & Hindi) LL.B., 5, Rama Kutir, Tilak Road,
Begum Bagh, Meerut (U.P.) in connection with his research work on an approved subject
"THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA")*

1. Name of the Company or Concern.
2. Year of establishment.
3. How many producers are represented by you ? Kindly name them.
4. What is the rent of an imported feature film ? Does the rent of the films vary according to their category ?
5. How many copies are supplied of a film in general for exhibition ?
6. Is there any time limit fixed after which rights for exploitation lapse ?
7. Who bear the expenses of transit, imports, customs for the films ?
8. Is publicity supplied from the foreign producers ? Does it remain free ?
9. How many films have you imported during the past SIX years ?
10. What has been your total distribution of the films during the past SIX years ? Figures kindly be given for each year.
11. What has been your total turnover during the past SIX years ?
12. To what percentage can you remit the amount to your parent company out of your gross collections ?
13. What have been your total remittances to your parent company during the past SIX years ?
14. How far the Import Controls affect the volume of your business ?
15. Have you any suggestions to offer for the improvement of the supply or demand of your films ?
16. To what general factors would you ascribe the popularity of foreign feature films in India ?
17. What is the average percentage your parent company or producer earns from India towards the cost of production of films ?
18. Kindly give the full postal address of your producers or companies.

Signature.....

Date.....



QUESTIONNAIRE FOR THE STUDIO OWNERS

(Circulated by Rikhab Dass Jain, M.A. (Econ. & Hindi) LL.B., 5, Rama Kutir, Tilak Road, Begum Bagh, Meerut (U.P.) in connection with his research work on an approved subject "THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA")

1. Name of the studio.
2. Total number of technical workers and the staff employed.
3. How many stages have you? What are their dimensions? Are they sound proof and air-conditioned?
4. Kindly mention, if you have the following :—
 - (1) Facilities to produce animated cartoons.
 - (2) Studio for scoring and re-recording.
 - (3) Facilities for dubbing.
 - (4) Projection room.
 - (5) Laboratories for processing of films.
 - (6) Editing room.
5. What is the total capital investment in your studio? What has been the return on your investment in a year?
6. How do you allocate your expenditure on the studio under different heads?
7. What type of difficulties, if any, have you felt in the operation of the studios?
8. Have you ever felt any difficulty in securing the goods for the maintenance of your studio? Do you get them at reasonable price?
9. How far the daily technical developments result in the necessity of changing the equipments?
10. How many pictures are generally completed in one year in the studio?
11. What are the terms on which you generally hire out your studios?
12. Have there been times when your studio remained unhired? What were the causes for the same?
13. As a studio owner, what changes do you suggest to bring down the costs of production of the films?
14. In what form is the payment made to you by the producers?
15. How do you recruit the technical staff for your studios? What are their working and employment conditions?
16. What do you think about the application of Labour Laws to film studios? What have been the results?
17. Are you a member of any association? What advantages have you derived from such a membership?
18. Have you any suggestions for the improvement of the conditions of service of your studio employees and the industry in general?

Signature.....

Date.....

QUESTIONNAIRE FOR THE PRESS

(Circulated by Rikhab Dass Jain, M.A. (Econ. & Hindi) LL.B., 5, Rama Kutir, Tilak Road, Begum Bagh, Meerut (U.P.) in connection with his research work on an approved subject "THE ECONOMIC ASPECTS OF THE FILM INDUSTRY IN INDIA")

1. Name of the paper.
2. Medium of language.
3. Price of the paper.
4. Is it a Monthly, Fortnightly, Weekly or Daily publication?
5. Total number of copies circulated.
6. Number of pages and the quality of the paper used.
7. Is your paper mainly a film paper? (If not, how much space is devoted for the film industry may be mentioned.)
8. What is the average amount generally recovered out of the advertisements from the film industry?
9. What are your charges for the publicity of a picture or a film-star?
10. What considerations do you keep in mind while selecting a film or a film-star for publicity?
11. How far, in your opinion, the publicity is based on genuine interviews and investigations in the papers?
12. How far does the film industry depend upon your paper for building up popularity in respect to film-stars and films?
13. How far your reviews of the films affect the film producers and the cine-goers?
14. Are your film reviewers aware of the technique of the films?
15. Does the publicity of the films offend against morals?
16. How far and how can the growth of informative and constructive film criticism be encouraged?
17. In what manner can the press help in raising the standard of the Indian films?

Signature.....

Date.....



QUESTIONNAIRE FOR ASSOCIATIONS AND SOCIETIES

(Circulated by Rikhab Dass Jain, M. A. (Econ. & Hindi), LL.B., 5, Rama Kutir,
Tilak Road, Begum Bagh, Meerut (U.P.) in connection with his research
work on an approved subject "THE ECONOMIC ASPECTS OF
THE FILM INDUSTRY IN INDIA")

1. Name of the association or society.
2. In which year was it formed ?
3. Is it a registered body ?
4. What are the aims and objects of the body ?
5. Which branch of the film industry do you represent ?
6. What is the extent of your interest in the film industry ?
7. What are the services, which the association renders to its members ?
8. How many are the members at the moment ?
9. Does the association charge some membership fees ?
10. Is there any library maintained for the benefit of the members ?
11. Is any journal published by the association ?
12. Does the association compile and collect important data regarding the film industry ?
13. Do the members participate in the meetings with interest ?
14. Have you been able to resolve the grievances of the members ?
15. Is any scheme of self-regulation undertaken by the society ?
16. Have you any suggestions to offer for an increase in your membership ?
17. To what general factors would you ascribe the popularity of your association and the growth of associations and societies in the film industry ?
18. How far and how can the growth of new associations within a particular sphere can be checked to avoid confusion and clash with older ones ?
19. What are the annual expenses of carrying the work of the society ?
20. Have you any suggestions for the improvement of relations in the film industry ?

Signature.....

Date.....



QUESTIONNAIRE FOR THE MOTION PICTURE INDUSTRY OF OTHER COUNTRIES

*(Circulated by Rikhab Dass Jain, M.A., (Econo. & Hindi) LL.B., 5, Rama Kutir,
Tilak Road, Begum Bagh, Meerut (U.P.—INDIA) in connection with his
research work on an approved subject "THE ECONOMIC ASPECTS
OF THE FILM INDUSTRY IN INDIA")*

1. Name of the country.
2. Total amount of investment in the film industry.
3. Kindly give the total number of persons employed, total number of feature films produced, total number of cinemas and their seating capacity, total number of feature films imported and exported and the total amount of gross collections.
4. What is the rate of entertainment tax ?
5. What has been the total amount collected in entertainment tax from the feature films in each year during the past six years ?
6. Does the country manufacture raw-films and equipments ?
7. What has been the percentage of annual imports of raw-film and equipments, if the country does not manufacture them ?
8. What has been the percentage of annual exports of raw-film and equipments, if the country manufacture them ?
9. What are other forms of taxes applicable to the film industry ?
10. To what extent and in which manner the Government of the country participates in the affairs of the film industry ?
11. Some addresses of the important STUDIOS, PRODUCERS and DISTRIBUTORS in the country may kindly be given.

Signature.....

Date.....



CSL

(To be kept strictly confidential)

FAMILY BUDGET

(For different persons of the Indian film industry)

(Circulated by Rikhab Dass Jain, M.A. (Econ. & Hindi), LL.B., 5, Rama Kutir,
Tilak Road, Begum Bagh, Meerut (U.P.) in connection with his research
work on an approved subject "THE ECONOMIC ASPECTS
OF THE FILM INDUSTRY IN INDIA")

1. Name in full.
2. Age.
3. Married/Unmarried.
4. No. of children, if any.
5. No. of total dependents.
6. Total monthly income in Rs.
7. Sources of income :— (1) From the film industry. (2) From the property, if any.
(3) From any other source. (4) From any other family member.

ITEMS OF EXPENDITURE

TOTAL AMOUNT IN RS.

1. Food.
 - (a) Cereals, pulses, meat, fuel etc.
 - (b) Milk.
 - (c) Fruits.
 - (d) Smoking, drinking and betels etc.
 - (e) Miscellaneous.
2. Clothing (footwear and bedding etc).
3. House (rent or maintenance charges, light, water and furniture etc.)
4. Education (of children and dependents).
5. Medical.
6. Servants.
7. Ceremonial and social expenses.
8. Recreation and travelling.
9. Payment of debts, if any.
10. Running expenses of your business, if any.
11. Investment or Savings.
12. Postage.
13. Subscription to different organisations or charity.
14. Publicity.
15. Expenses on automobiles.
16. Premium on Insurance policies, if any undertaken.
17. Working expenses if undertaken for enhancing your talent.
18. Miscellaneous expenses.

Signature.....

Date.....

**LIST OF NAMES OF 20% OF THE INDIVIDUALS, WHO WERE
 EITHER PERSONALLY INTERVIEWED OR SENT WRITTEN
 REPLIES TO THE QUESTIONNAIRES.**

**1,500 PERSONS, ENGAGED IN FILM INDUSTRY, REPLIED TO THE
 QUESTIONNAIRES**

FILM-STARs

- | | |
|----------------------------|-------------------------------|
| 1. Anjali Devi. | 32. Lalita Pawar. |
| 2. Anuva Gupta. | 33. Madhubala. |
| 3. Agha Jan Baig. | 34. Manjula Banerji. |
| 4. Agha Sahapur. | 35. Mubarak Merchant. |
| 5. Abhi Bhattacharji. | 36. Manhar Desai. |
| 6. Achla Sachdev. | 37. Moti Lal. |
| 7. Arti. | 38. M. U. Mukri. |
| 8. Bhanu Vandh Vardha. | 39. Manmohan Krishna. |
| 9. Baman Saraf. | 40. Mala Sinha. |
| 10. Bipin Krishna Gupta. | 41. Meena Kumari. |
| 11. Chhabi Biswas. | 42. Nimmi. |
| 12. Chand Usmani. | 43. N. T. Ramarao. |
| 13. Daisy Irani. | 44. Nargis. |
| 14. David Abraham. | 45. Nadia. |
| 15. Dev Anand. | 46. Nalini Purshottam Jayant. |
| 16. Dilip Kumar. | 47. Nirupa Roy. |
| 17. Gajanan Jagirdar. | 48. Neelam. |
| 18. Late Gope. V. Kamlani. | 49. Nigar Sultana. |
| 19. J. P. Advani. | 50. Om Parkash Baxi. |
| 20. Karan Dewan. | 51. P. Bhanumati. |
| 21. Kamla Laxman. | 52. Pandari Bai. |
| 22. Kamala Devi. | 53. P. Kannamba. |
| 23. Kamini. | 54. Pandit Kailash Chandra. |
| 24. Kamal Kishore Kapoor. | 55. Pradip Kumar. |
| 25. K. N. Singh. | 56. Paidi Jai Raj. |
| 26. Kamal. | 57. Prithviraj Kapoor. |
| 27. Late Kuldip Kaur. | 58. Purnima. |
| 28. Kate Sethi. | 59. Paro. |
| 29. Kishore Kumar. | 60. Pramila. |
| 30. Leela Gajanan Chitnis. | 61. R. Tiwari. |
| 31. Leela Misra. | 62. Ram Singh. |

63. Rajini.
64. Raj Kumar.
65. Suchitra Sen.
66. Sobha Sen.
67. Shammi Kapoor.
68. Sayed Hasan Ali. (Kumar)
69. Sahu Modak.

70. Sulochna Chatterji.
71. S. Krishna Kumari.
72. Shakila.
73. Uttam Kumar Chatterji.
74. Yakub Khan.
75. Vijay Lakshmi.

PRODUCING CONCERNS

- | | |
|------------------------------------|------------------------------------|
| 1. All India Pictures. | 20. Kapil Picture. |
| 2. Anjali Pictures. | 21. Kallal Pictures. |
| 3. Basant Pictures. | 22. L. C. Productions. |
| 4. Basu Chitra Mandir Private Ltd. | 23. Leela Chitnis Productions. |
| 5. Bimal Roy Productions. | 24. Mars and Movies Private Ltd. |
| 6. Bikash Roy Productions. | 25. Mehboob Productions. |
| 7. Deep and Pradeep Productions. | 26. Musical Pictures Ltd. |
| 8. Dossi Films. | 27. Nandadeep Chitra. |
| 9. Famous Pictures Private Ltd. | 28. New Theatres Private Ltd. |
| 10. Filmco. | 29. P. J. Film Unit Private Ltd. |
| 11. Firdaus Films. | 30. Paro Pictures. |
| 12. Gope Productions. | 31. Rama Chaya Chitra Private Ltd. |
| 13. Goel Cine Corporation. | 32. Ranjit Movietone Company. |
| 14. Gyan Mukerji Productions. | 33. R. N. R. Pictures. |
| 15. Hemanta Bela Productions. | 34. Sarkar Productions. |
| 16. Indian Productions. | 35. Screen Classics. |
| 17. J. J. Films. | 36. Shama Productions. |
| 18. Kamal Pictures. | 37. Silver Films. |
| 19. Kardar Productions. | 38. U. T. G. P. Productions. |

DIRECTORS

- | | |
|-----------------------|------------------------------|
| 1. A. R. Kardar. | 14. Kidar Sharma. |
| 2. Amiya Chakravarti. | 15. Kido Shiro. |
| 3. A. Vance Halleck. | 16. Mahesh Chandra. |
| 4. Acos Rathyoni. | 17. Mehboob Khan. |
| 5. Chandu Lal Shah. | 18. Nand Lal Jaswant Lal. |
| 6. Dina Nath Madhok. | 19. Nirmal Mitra. |
| 7. Gobind Monis. | 20. Phari Lahiri. |
| 8. Gyan Mukerji. | 21. Ramanlal Lalhubai Desai. |
| 9. I. S. Johar. | 22. Ramesh Saigal. |
| 10. Jibon Ganguly. | 23. Salil Sen. |
| 11. Kailash Kapoor. | 24. Tapan Sinha. |
| 12. Kamal Amrohi. | 25. Vithal Das Panchotia. |
| 13. Kidar Kapoor. | 26. Zia Sarhady. |



JUNIOR ARTISTS (EXTRAS)

- | | |
|--------------------------|---------------------------|
| 1. Abdul Gani. | 19. Madhurmati. |
| 2. Abdul. | 20. Madan Khanna. |
| 3. Anu Suaiya. | 21. Meena. |
| 4. Bhagwan O. Makhijani. | 22. Norma Kasdon. |
| 5. B. R. Bilimoria. | 23. Parkash Chand Verma. |
| 6. B. G. Chanwan. | 24. Ram Autar. |
| 7. Cyril Patrick Douth. | 25. Ralph Horace Stowell. |
| 8. Chandra Kanta. | 26. S. P. Anand. |
| 9. D. J. Rangnekar. | 27. S. Azim. |
| 10. Dinshaw. | 28. Safigul. |
| 11. Jagdish Gupta. | 29. Satya. |
| 12. Jaina. | 30. Shanta. |
| 13. Keshav Chand. | 31. Shaida Begum. |
| 14. Krishna Duggal. | 32. Shanti. |
| 15. Krishna. | 33. Sudha. |
| 16. Kusum. | 34. Sunder Singh Wali. |
| 17. Leela Jaywant. | 35. Usha. |
| 18. Manekbai Uzgaré. | |

TECHNICIANS

Photography Department

1. A.V. Naik.
2. A.K. Kadam.
3. Babu Bhai Jai Mistri.
4. Bal Krishna.
5. B.M. Tata.
6. D. Roy Choudry.
7. Durga Raha.
8. K. Mukerji.
9. K.B. Chandra.
10. Laxman Chandra Kapur.
11. M.K. Gupta.
12. Madan Sinha.
13. Nair R.K. Madhavan.
14. Ram Chandra.
15. Robin Majumdar.
16. Rusi N. Bilimoria.
17. Srinivas.
18. Sudhin Mazumdar.

19. V.K.B. Maniam.
20. Y.D. Sarpotdar.

Sound Department

21. A. Krishnan.
22. Bhupendra Nath Ghosh.
23. B.L. Nagar.
24. C.M. Sharan.
25. Dinshaw B. Bilimoria.
26. Dharam Shai Jain.
27. G.K. Mehta.
28. H.L.D. Das Mistri.
29. Ishan Ghosh.
30. J.N. Khazumia.
31. J.D. Irani.
32. K.S. Raney.
33. Kapil Divecha.
34. K.V. Shah.
35. Kuldip Singh.

36. M.G. Desai.
37. Manna Ladia.
38. Mohan Dadhich.
39. Mukul Bose.
40. Magan Lal Thakkor.
41. M.D. Anand.
42. M.G. Dalan.
43. M.S. Nageswaran.
44. M.W. Kale.
45. Partap Chand Sharma
46. P.S. Mani.
47. R. Kripanidhi.
48. Robin Chatterji.
49. Raja Babu Datri.
50. R. Kaushik.
51. Santu Bose.
52. Satish Chander.
53. T.S. Krishna.
54. V.V. Gandhi.
55. Ziaulhaque.

Make-up Department

56. Abdul Kadar Abdulla.
57. Ashoo Babu.
58. D.V. Rane.
59. Gopal Halidar.
60. Hussan Jamel.
61. Kartik Das.
62. L.S. Sewak.
63. Madan Mohan Pathak.
64. Nuru Sarkar.
65. O.K. Indulkar.
66. P.G. Joshi.
67. Ram Tipnis.
68. S.S.R. Moorty.
69. S.M. Jarapkar.
70. S.B. Sawant.
71. Satyan Ghose.
72. S.N. Natekar.
73. Vishva Nath Datar.

Art Department

74. Abdul Rehman.
75. Babu Rav Inglay.
76. B.B.J. Das Mistri.
77. B.N. Majumdar.
78. Bimal Sircar.
79. D.B. Revadekar.
80. G.J. Moore.
81. S.S. Samel.
82. S.A. Wahab.
83. Sumitra Mitra.

Costume Department

84. Atul Chander Das.
85. Babu Soma.
86. Fazil Din.
87. Jagan Nath Dattremady.
88. Kamal Das.
89. Mahableshwar.

Editing Department

90. C. Krishna Borkar.
91. Datta Ram. N. Pai.
92. Javardan R. Dhond.
93. S.N.N. Krishnan.

Laboratory

94. Bapu Bhikaji Chawan.
95. Hari Bhan Ram Chander.
96. Krishna Jee.
97. K.N.G. Nemane.
98. Madan Trimbak Gupte.
99. Manik Ba Devidas
100. Nilkant Pandaram.
101. Prabakar Naik.
102. P.D.R.R. Nathkar.
103. S.N. Shirodkar.

Production Managers

104. A.B. Chakravarty.
105. K.S. Parelkar.



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106. K.S. Moorty.
107. K. Madhavan.
108. Parbodh Sarkar.
109. Shab Lalubhai Prabhu.

WRITERS

1. Chand Pandit.
2. Nair T.N. Gopinathan.
3. Prem Dhawan.
4. Rajendra Krishna.
5. Sachindra Nath Banerji.

DANCE DIRECTORS

1. B. Hira Lal.
2. K.S. Moray.
3. R.N. Pillai.
4. Sachin Shanker.
5. Vinod Chopra.

MISCELLANEOUS

1. Babu Lal. (Extra Supplier)
2. G.A. Narula. (Canteen Manager)
3. G.D. Kamat. (Wireman)
4. H.V. Karolkar. (Electrician)
5. Kurshid. (Hair Stylist)
6. Mumtaz Ali. (Extra Supplier)
7. S.Y. Sazare. (Electrician)
8. Late S.V. Iyer. (Labour Officer)
9. V.P. Borkar. (Cinema Operator)
10. Yash Pal Ganpat. (Electrician)

SUPPLIERS OF RAW MATERIAL

1. M/s Ama Private Ltd.
2. M/s Ilford-Selo Private Ltd.
3. M/s Kodak Limited.
4. M/s Patel India Private Ltd.

MUSIC DIRECTORS

1. Bulu C. Rani.
2. E. R. Vinod.
3. Hemant Kumar Mukerji.
4. Sardar Malik.

5. S. D. Burman.
6. S. N. Tripathi.

PLAY-BACK ARTISTS

1. Lata Mangeshkar.
2. Manna Dey.
3. Mohammad Rafi.

STUDIOS

1. Bharani Studios.
2. Calcutta Movietone.
3. East India Film Co.
4. Famous Cine Labs. & Studios Ltd.
5. Filmistan.
6. Indrapuri Studios.
7. Kardar Studios.
8. Kali Films Ltd.
9. Mohan Studios.
10. Newtowne Studios.
11. New Theatres Studios.
12. Pakshiraj Studios.
13. Parkash Studios.
14. Radha Films.
15. Ranjit Movietone Company.
16. Raj Kamal Kala Mandir.
17. Shri Sound Studios.

PRESS

1. Filmfare.
2. Film Weekly.
3. Indian Documentary.
4. Picture Goer.
5. Picture Post.
6. Screen.
7. The Times of India.

ASSOCIATIONS

1. Asstt. Film Directors' Association.
2. Association of Cine Art Directors.
3. Bengal Motion Picture Producers Association.



TECHNICIANS

4. Cinematograph Exhibitors' Association of India.
5. Film Club, Trichur.
6. Film Writers' Association.
7. Indian Motion Picture Producers Association.
8. Kinematograph Renters' Society Ltd.

FOREIGN COUNTRIES

1. Association National Industries Cinematography, Italy.
2. British Film Producers Association, London.
3. Cecil B. DeMille Productions, America.
4. Motion Picture Producers Association of Japan.
5. Motion Picture Producers Association of France.
6. Motion Picture Producers Association of America.
7. Motion Picture Research Council, America.
8. National Film Board, Canada.
9. Paramount Pictures Corporation, America.
10. Shochiku Co. Ltd., Japan.

EXHIBITION SIDE

1. Azad Cinema, Poona.
2. Ashok Talkies, Nainital.
3. Capital Cinema, Bombay.
4. Chitra Talkies, Bombay.
5. Central Cinema, Calcutta.
6. Crown Talkies, Madras.
7. Dilruba Talkies, Haldwani.
8. Excelsior Cinema, Bombay.
9. Ganesh Talkie House, Calcutta.
10. Jagat Talkies, Bareilly.
11. Jagat Cinema, Meerut.
12. Kumar Cinema, Delhi.
13. Mehtab Cinema, Meerut.
14. Metro Cinema, Bombay.
15. Minerva Talkies, Calcutta.
16. Moti Talkies, Delhi.
17. Novelty Talkies, Meerut.
18. New Capital, Nainital.
19. Novelty Cinema, Nainital.
20. New Globe, Madras.
21. Prabhat Cinema, Poona.
22. Rivoli Cinema, Meerut.
23. Sagar Talkies, Madras.
24. Shyam Chitralaya, Haldwani.
25. Super Talkies, Bombay.

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